STAGE BROADWAY SCREEN

VARIETY

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HAYS AND REPUBLICANS

NUMBER OF STRANDED GIRL FILM EXTRAS MUCH BELOW LAST YEAR

Publicity About Conditions in Picture Colony at Hollywood Beneficial in 1927—Of Those Going to Coast 5 Per Cent Only Got Inside Studios

Los Angeles, Jan. 31.

The number of girl film extras requiring charitable assistance in 1927 was almost negligible, as compared with previous years, according to records of the Hollywood Studio Club. It is an organization maintained for the welfare of girl studio workers.

National publicity given Hollywood's unemployment problem and propaganda circulated by local civic organizations is said to have reduced to a minimum the number of penniless girls. Formerly they yearly poured into Hollywood ex-

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7 NEW HOTELS GOING UP IN TIMES SQ.

All West of Broadway—Chanins Propose World's Largest of 6,700 Rooms

Times Square as a hotel center took form when the Chanin-built Lincoln opened at 8th avenue, 44th-45th streets. It represents an investment of between $10,000,000 and $11,000,000, with 1,400 rooms, all with bath.

Within three blocks, three other hotels of top class are shortly to open—Piccadilly on the 45th street block nearer Broadway; Paramount, directly back of it on 47th street, and the President on 48th street, nearer 8th avenue. In addition are building the Victoria at 51st street and 7th avenue, Century on 46th street east of Broadway and now open, and Leftcourt, designed as a major structure on 47th street west of Broadway (now the site of a warehouse).

These seven hotels are spotted in the heart of the theatre district. Those west of Broadway give promise of enhancing the proper-

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Guest's Success

During the Beaux Arts ball at the Hotel Astor Friday night, when boys and girls in all sorts of dress, some fancy, were wandering over the hostelry, one of the regular guests attached a sign to his door reading:

Ladies' Room

And with much success, he stated.

WAY OF REFORMERS

Washington, Jan. 31.

A speech released last week by the Lord's Day Alliance as having been made by Congressman Lankford (Ga.) on his Sunday closing bill for Washington, was not delivered by the Congressman.

Tied up in an unexpected committee meeting, Lankford could not attend the meeting called by the Alliance here. He was to have been principal speaker.

So the reformers let the talk go to the press anyway.

Golf Champ in Six Films

Los Angeles, Jan. 31.

Walter Hagen, national professional golf champion, has signed with Tiffany-Stahl to make six features.

The stories will all contain a golf background.

Prison Shows Off

Auburn, N. Y., Jan. 31.

No more shows by inmates of Auburn Prison.

The show has been an annual event, with public admitted.

A report from the State Commission in charge recommending against it squelches future events.

Queen Asks About Harvey

Toronto, Jan. 31.

Queen Mary of England was amongst those who cabled asking for the condition of Sir Joan Martin Harvey, who collapsed during the first act of "Scaramouche" and was almost immediately operated upon for intestinal trouble.

The actor will recover.

BUT INDIE EXHIBS CONTROL SCREENS

Insistent Report Republicans Look to Hays to Deliver U. S. Screens to Their Party—Hays Without Authority in Moving Picture Business Details — May Have Couple of Chains Favor Him, Perhaps 500 Theatres and That Doubtful — Over 7,000 Indie Houses

DEMOCRATS WATCHFUL

Negotiations between members of the Republican party and the Hays organization for the purpose of getting screen support during the forthcoming elections, especially for Hoover as presidential candidate, are reported at an unsatisfactory stage.

It is said Hoover representatives have already asked for national screen support from Hays. In independent circles the impression is that Hays' ability, or inability, to deliver the screens will have its reaction in an influence on the pending Brookhart bill.

Independents have been trying to combat the belief, held by political leaders, of Hays' power in the mo-

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BEAUTS OF N. Y. SOUGHT FOR FILM TESTS

Sidewalks of Metropolis More Fertile Than Cafeterias of Los Angeles

Harry Rapf's industrious pursuit of "another Joan Crawford," which has kept the cameras grinding steadily for the past 10 days as scores of girls were given screen tests, seems to be a forerunner of a general movement of Hollywood

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SUIT TO COMPEL N. Y. 'TELEGRAPH' TO PRODUCE PRIZE PLAY, 'CLAIM'

E. J. Reilly Awarded "Telegraph's" Judge's Decision 2 Years Ago Claims Daily Failed to Fulfill Obligation of Contest—Unique Enforcement Action

On behalf of E. J. Reilly, author and playwright, Abner J. Rubien, attorney, has been retained to start suit against the New York "Morning Telegraph" for specific production of a play entitled "The Claim," awarded first prize in a contest conducted by the "Telegraph" about two years ago.

The contest was used as a ballyhoo by the "Telegraph" for over a year, with David Belasco presiding over a group of judges comprising some of the best-known legit and literary names on Broadway.

Though winning the contest, Reilly alleges in his complaint that

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Continuity and Radio

Columbia Broadcasting System is branching out and anticipates several new commercial accounts. For this purpose a new continuity writer has been taken on.

Continuity is as important to commercial radio now as to a film company.

Chorus Blames Weak Singing on Low Wages

Berlin, Jan. 20.

Chorus of the Dresden opera is so badly paid that it is not singing as well as it did in former days. The chorus is accused of passive resistance, but denies this, stating that they are not able to get sufficient nourishment from the salaries they are receiving.

The 93 members of the chorus and ballet asked for a combined increase of $5,000, one-thrid of the raise in salary which Fritz Busch, leading conductor, has been given this year. Demands of the chorus have been definitely refused.

"Hot Mush" Announcers

San Francisco, Jan. 31.

"Hot Mush" announcers is what the average radio fan calls a number of station announcers who seem to regard themselves as the last word.

Either their announcements are so full of egotism they drive the average listener to tune in on another station or their words are so mumbled that it takes some guessing to find what station is on the air.

Among the principal offenders are the announcers at KSL (Salt Lake) and KOA (Denver).

At station WBBM (Chicago), the announcer of the midnight revels sing-songs his announcements so rapidly it's next to impossible to gather what is being said.

SHOOLMAN MUST PAY TODAY OR LOSE $400,000

Final Date of Option's Renewal on Poli Circuit Expires Feb. 1

Max Shoolman and his associates stand to lose $400,000, the price of their option on the lease of the Poli circuit, unless the deal is closed by today (Feb. 1). It is said Shoolman has had a speculative motive for a turnover of the option to the purchase of the Poli string.

It is reported Shoolman realized the $400,000 cash deposit from a syndicate of 12 men and hoped to sell the option for $1,000,000 or more or lease the chain to one of the sev-

(Continued on page 58)

BROOK'S
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 20.

London theatre managers have once again been wondering who it is has the right, every now and then, to call up the "Daily Mail," the "Evening News," the "Weekly Dispatch" and the "Daily Mirror" and tell them to boom some play or other.

Some years ago, when the whole of the Northcliffe Press began to say how marvelous Seymour Hicks was in "The Man in Dress Clothes," people could understand it, because it was known that when Northcliffe went to see the show, it was the first play he had seen for years.

The Mystery of "Quest"

The case of "Quest," though, is a more puzzling one. I saw this play on the first night and thought it a very poor comedy, written around obvious flapdoodle, and destined, it seemed, to drag along the four weeks it deserved.

Then, suddenly, the other day, I saw in the "Daily Mail" in big type, at the top of a column, the words "Miss Heather Thatcher." I thought it was a warning at first, and that Heather Thatcher ought to be missed.

But, no! Underneath, it said, "Defines Test of a Play's Success."

A Boom That Was Not There

Then I went on to read that "Business is booming in the London theatres," which was not true.

A little further down the column, I read that " 'Quest' at the Criterion theatre is taking more and more money at every performance." If that were true, I wondered what all the fuss was about, because, obviously, it was a puff, one of those mysterious things that Carmelite House goes in for, every now and then, choosing, invariably, some play which has aroused merely my sense of irony.

Punk About the Pit

"If the pit is the test of a play's appeal, then 'Quest' is an undoubted success," Miss Heather Thatcher was reported to say in this same article. "The pit is full every evening."

Now, as, when there is a success at the Criterion, there is usually only three rows of a pit, it was extraordinary what fuss was made of this ingenuous statement.

The Courage of Gordon Beckles

Theatre managers wondered what it was all about. Later in the day, the "Evening News" boosted "Quest." On Sunday, the "Weekly Dispatch" was expected to have another go, although I am delighted to hear that Gordon Beckles, the boy critic of the "Weekly Dispatch," refused to print a puff in his column.

Fleet Street is ringing with the news of his bravery. I applaud young Beckles's display of courage. It was what I expected of him. He looks so stalwart. He is not even afraid of Lord Rothermere—or me.

Then, on Monday, the "Daily Mail" had another go. There was more about Miss Thatcher and the pit. It was marvelous to know that this great actress was coming into her own, at last.

Then, in the "Evening News" that night, I read about "Quest" that "People who have gone to this play feeling out of sorts and down in the dumps have found in the acting of Miss Thatcher and Mr. Hugh Wakefield an invigorating tonic, and their laughter has been as loud and whole-hearted as that of the really fit members of the audience."

Who Feels Their Pulses?

Now, I ask you whether theatre managers go round among the audience, before a play starts, take their temperatures, ask to see their tongues, test their blood pressure, knock their knees, and do all the other things done by Madison avenue specialists to make certain of their health before the bunk starts.

Publicity has gone mad when this sort of thing is allowed.

Pity the Real Tryers!

Now theatre managers occasionally spend thousands of dollars on a production; now and then, they select their companies with the greatest care; sometimes, they go to the trouble of obtaining the help of great artists and famous musicians; they have even been known to stage one of the world's greatest plays. When they do this, they are usually left to themselves, to go bankrupt. But when some little comedy in which an ordinary actress like Miss Thatcher is appearing is staged—this is not the first time there has been a Heather Thatcher boom—more fuss is made of it than if Shakespeare and Gordon Craig and Sybil Thorndike and Elgar and the Albert Hall all combined in one great art effort.

Why, then, take any trouble at all about the theatre

More Bunk, Yes, Even More!

I read in the "Evening News," too, right across a screaming headline, that "Ivor Novello has grown a moustache." It is most manly of him. I applaud his fortitude. Perhaps, now, Noel Coward will sprout a beard.

We do live in days of bunk, don't we? Andre Charlot was saying, the other day, that as people wanted amusement on Sunday nights, he was going to start a new society to produce Sunday plays and he wanted to pay the artists!

A day or two later, Mrs. Geffrey Whitworth wrote to me, appealing for my aid for a matinee at which the boys and girls born of acting stock were to play "The Young Visiters," so that the Stage Society could be helped with the money. Now, the Stage Society, the first and most important of all Sunday night play societies in England, has been supported by Shaw and the brainiest people in the English theatre.

It has done a great work for the English stage. In fact, it is by far the most distinguished society of its kind in this country. But, in order that it can go on, kindly little children have to give a charity matinee once a year to help it along. Does Mr. Charlot know this, I wonder?

Truex Again in the Limelight

Anyway, I went along and I saw two of Sybil Thorndike's children, two of Ernest Truex's, the Dorothy Dickson girl, and a handful of Russell Thorndike's babes, oh, a whole array of infant effort, very clever, very charming, but, dear me, pity the poor Stage Society!

The afternoon was a joy, of course. Ernest Truex's eldest boy played the Prince of Wales with a fine American accent that made us all scream. The younger boy, as the Earl of Clincham, in speech was as refined as George Grossmith. Ernest Truex was to have sold two copies of the play by auction, to help the Stage Society, the funds of which were to be aided by the autographs of the baby actors. Fortunately, he had a cold, so he only sat on the stage, silently, while someone else sold them for him.

The War of the Paragraphers

Theatre managers are very pleased, anyway, about the new fight between Eric Barker, a theatre paragraphist on one evening paper, and Norman Hillson, a new rival on another. They have started a way to best each other with paragraphs. So the consequence is a manager can get, at the top of a column now in either paper, a story which, a few months ago, would have been given two lines among the greyhound racing.

The two men do not speak; their friends have taken sides; one contradicts what the other says. One new joke is to call up one man and tell him what you think the other has got.

For years, Eric Barker has prided himself on getting scoops about theatrical marriages. The other day, Hillson actually discovered that a girl who had acted in "Broadway" was going to marry a Canadian. It was on page one, with picture. Eric Barker turned green.

They tell me that Eric Barker goes in to his office every day to explain why he did not get what the other fellow got. As the other fellow calls himself "Argonaut," they are calling Barker "Arguenot."

Anyway, it is good for trade. Why advertise?

The Truth About Thomas Hardy

I must tell you about Thomas Hardy. Will Hays may have heard that he was one of England's greatest authors. He died at the age of 86, earning a funeral in Westminster Abbey.

Then a reporter went down to his native town in Wessex and interviewed an old woman relative, on whom Hardy based the character of Tess in "Tess of the D'Urbervilles," which is one of the greatest novels in England, although Micky Neilan put a motor car chase and a night club into its film version.

The old woman was called Theresa Hardy and she said that "Tom" had been very unkind in altering her and calling her Tess, and that "Tom" ought to have remained an architect, although he seemed to have done well with his novels.

I suppose they talked about Shakespeare like that in Stratford-on-Avon, three centuries ago. Even Sophie Tucker must have odd things said about her when she goes to her home town.

WILL MAHONEY

The New York "Sun" in reviewing "Take the Air" said: "There is no funnier person on two feet than Will Mahoney. His rendition of the song 'Lily' is a scream and his comedy tap dancing and falls, even more than that. But why go on? You will see him anyhow. You must see him. He's great.

Direction
RALPH G. FARNUM
1560 Broadway

Reinhardt, Barnowsky, Robert Quit Mgrs.' Ass'n

Berlin, Jan. 22.

Reinhardt, Robert and Barnowsky, the most important group of private managers in Germany, have resigned from the Managers' association. As a result the Authors' and Play Brokers' association is not allowed to close contracts for plays with these managers.

The Reinhardt combination is protesting and is suing the three above named affiliated associations. The seceding group claim that they have been badly treated in the Managers' association, as this takes care only of the interests of the municipal and state theatres, which are in the majority. The court ordered the Reinhardt group to make specific charges against the Managers' association and also to make statements of what plays they had already made contracts for before they had retired. The court recommended that some sort of a compromise be reached whereby the three directors could still remain under the jurisdiction of the agreement between the autho s and play brokers, but need not return to the Managers' association.

Decision has been postponed until the end of the month.

AMERICANS ABROAD

Paris, Jan. 22.

In Paris: Wanda Lyon, en route from China via Russia to New York; Arthur M. Loew; Joseph Freeman; Robert F. Wilson and wife; Wm. C. Burton, artist; Henry Bolitho, author; Claire de Lorez, film actress, from Berlin.

PARIS' LIDO

Paris, Jan. 31.

A new cabaret to be known as Lido is being inaugurated by Edouard Chaux and Rosenthal about Feb. 15.

Ernest and Yvonne, German dance team, will be featured with the Versailles band; Barbara and Graham are listed here for March. Fischer will figure on the program, as also Pizello, from the Casino de Paris, accompanied by a Neapoliten band, and Manuel Pizarro with Sechiari's Septur string band to follow.

E. S. Fernandez is to be m. c. Billy Arnold and H. Carson are booking.

Freddie Rich in Berlin

London, Jan 31.

Freddie Rich and his band, formerly at the Astor hotel, New York, has been booked for Berlin.

He opens a month engagement at the Winter Garden in that city February 6.

RITZY

When the Embassy theatre, New York, first opened with run photoplays, Gloria Bishop was widely exploited as its "hostess," though she seemed conspicuous by her absence. Prior to that time she had appeared semi-professionally as a toe dancer and before long she departed from her native land and dropped from sight. She has family connections in various parts of Europe, including an aunt, the Duchess Helle de Tallyrand (Ann Gould), in Paris a sister, Lady Decies, in London another sister, Mrs. Anthony J. Drexel, Jr., at Biarritz, and two uncles, Howard and Frank Gould, on the Riviera.

Mrs. Bishop, it seems, came into an inheritance last May of over $600,000 from the estate of her father, the late George J. Gould, and has since sojourned in Rome. Her husband's parents live in Bridgeport, Conn. Gloria's mother was Edith Kingdon, an actress, and her stepmother was Genevere Sinclair, also an actress, now Viscountess Dunsford. Her uncle, Howard Gould, married Katherine Clemmons, an actress, and her uncle, Frank Gould, chose as the second of his three wives Edith Kelly, an actress, now Mrs. Albert de Courville. Howard has long been devoted to Mrs. Oscar Lewisohn, who was Edna May, the actress.

Nazimova's Settings

The stage setting and costumes for Nazimova's playlet-act this season, "India," were done by Natalie Hays Hammond, heiress daughter of the rich and fashionable Mr. and Mrs. John Hays Hammond, of Washington. Natalie has also appeared semi-professionally as a dancer.

Her brother, John Hays Hammond, Jr., is an inventor of renown. In 1926 he surprised society by announcing that for a whole year he had been secretly married to Irene Fenton, who had taken up portrait painting after divorcing Frederick Reynolds, a shoe dealer of Gloucester, Mass. Another brother, Richard P. Hammond, lives in New York.

Alice Joyce in English Film

Alice Joyce expects to act in at least one picture production in London. She was recently at Palm Beach with her husband, James B. Regan, Jr., as guests of Mr. and Mrs. N. B. Spingold.

Years ago Alice and Mabel Normand were models posing for New York artists. Becoming friends, they went into the movies together, starting as extras. Later, when she had become a leading lady, Alice married and divorced Tom Moore, by whom she had a daughter. Later Tom was divorced by Rene Adoree.

Alice then married the son of the former proprietor of the old Knickerbocker hotel, and they, too, have had children. She then got her brother into the hotel business, and one of his ventures was the Hotel Joyce, on the upper West Side. The senior Regan, who in his day was a well known figure, got his start through the late Col. John Jacob Astor, original owner of the Knickerbocker.

SAILINGS

Feb. 21 (New York to London), Mr. and Mrs. Irving Thalberg (Norma Shearer) (Mauretania).

Feb. 11 (New York to London) Irene Franklin and Jerry Jarnagin (Berengaria).

Feb. 11 (New York to London) T. D. Kemp, Jr. (Leviathan).

Feb. 3 (New York to Hungary) Vilma Banky (S. S. France).

Feb. 3 (New York to London) Myrio, Desha and Barte (Olympic).

Feb. 3 (New York to London), Albert Lewis, Leslie Faber (Olympic).

Feb. 1 (London to New York), Bert Grant (Berengaria).

Jan. 27 (New York to London), D. Barstow, Mrs. A. Barstow, Miss E. Barstow, Albert Parker, John Robertson (Aquitania).

COLORED EDITOR SAYS RACE LOWERS STAGE

Weekly's Owner Creates a Spreading Discussion Among Negro Show People

Not in recent years have Negro professionals been so stirred up as they have over a recent article written by Theophilus Lewis, editor and part owner of "The Tattler," colored weekly, which he wrote for the publication, "Ebony and Topaz."

Lewis emphatically blames the Negroes for the present state of theatricals which he claims is deplorable.

Lewis said the general tone of the Negro stage has never risen above the level of the burlesque show. He pointed out its defects, shortcomings and tendency to draw it down instead of uplifting Negro stage work.

He claims that the Negro stage panders generally to lasciviousness of the feebleminded and depraved elements of the race. He also averred that the Negro actor has not only failed to make the stage a vital part of the Negroes' cultural life, but had degraded it below the notice of the better classes of the race.

From mouth to mouth the tenure of the article, scathing in its arraignment, has sped among the colored theatrical circles and opinion is about evenly divided. Some are censuring the writer in no mild terms while others leclare he spoke the truth in plain, unvarnished words.

Winnie Lightner's Break

London, Jan. 31.

Cecil Cunningham opened at the Trocadero restaurant last night (Monday) and management claims she is the biggest success the place has had. She will be retained indefinitely.

Saturday Miss Cunningham substituted for Winnie Lightner at the Alhambra (vaudeville) and was also called upon to replace another headliner at the Victoria Palace, another vaude house.

Miss Lightner is having a tough break here. Due to throat trouble she had to cancel the best part of last week at the Kit Cat restaurant and Alhambra and is out of both this week.

Beth Challis opens at the Trocadero April 15 for eight weeks.

Acts Open in London

London, Jan. 31.

DeMarlo, previously appearing with the Olympia circus, opened at the Coliseum (vaudeville) yesterday (Monday) and did nicely.

DeMarlo and his wife, La Marletta, were brought here by Bertram Mills for the circus. Mrs. Marlo was badly hurt during a performance, whereupon her salary ceased as per contract.

Other vaude openings included Jewett and Page at the Holborn Empire yesterday, who got away fairly on their first local appearance, although given the opening spot.

A cabaret opening yesterday was that of the Three New Yorkers, who made their bow to England at the Cafe de Paris.

The trio opened slowly, but began to unload a few comedy numbers, and from then on had nothing to worry about.

Riviera Bookings

Paris, Jan. 22.

Dayelma ballet troupe of 15, from the Scala, Berlin, is booked by Julien Duclos for the Casino (Ambassaders restaurant), Cannes.

Among C. Wyn's bookings for the Riviera this season are Patricia Storm, Beth Berri, Vivian Glen, Mario Abreu and Polly Day, Peppy Abreu, late husband of Wilda Bennett, and John Pickering.

"Crime" in Provinces

London, Jan. 31.

"Crime" will close at the Queen's March 3 and go on a nine weeks' tour of number one provincial towns.

Woods Buys "Quelle"

London, Jan. 31.

Al Woods has bought "Quelle," produced in Paris.

Titheradge-Stuart Marriage

London, Jan. 31.

Dion Titheradge will wed Madge Stuart Feb. 2.

STUDIOS' AVERAGE PAY

"YES," PARIS OPERETTA, REVEALS RENE DEVILLERS AS A "FIND"

Premiere to Piano Accompaniment—"Lord Babbs" Produced in Paris and London at Same Time—Gemier Stars in 90-Minute Playlet at Odeon

Paris, Jan. 31.

Four new attractions within a week give the Paris stage the aspect of unusual late winter activity. Features of the newcomers are the operetta, "Yes," at the Capucines, and a 90-minute playlet with Gemier at the Odeon.

"Yes" scored despite the fact that the incidental music was furnished by two pianos instead of an orchestra. The book is by R. Pujol and Soulaine, and music by Maurice Yvain, the book being trivial, but the score of great charm. The plot: Maxime, disobeying his father's demand that he marry the daughter of a wealthy friend, pretends to be wedded to a manicure girl, Totte by name, the marriage having taken place during a trip to London.

Totte really is in love with Maxime, but unwillingly consents to going through the motions of a counterfeit divorce, awaiting the time when Maxime's father relents, as he ultimately does.

The piece marks the Parisian debut of Rene Devillers, who is a revelation in the role of the demure manicurist. Constant Remy is excellent as the father. Louvigny is only fair in the role of Maxime.

Gemier in Double Bill

The presence of Gemier gives importance to the double bill at the Odeon. He appears in a playlet, "The Game of Love and Death," doing the character study of a physician who sacrifices himself to save the life of a fugitive whom his wife loves. The piece is of the period of the French Revolution. The single act lasts an hour and a half without intermission.

On the same bill is Paul Vialard's two-act comedy, "Le Bocal Bleu" ("Blue Bottles" in reference to chemist shop containers), which was indifferently received. The story has to do with the domestic situation of a country druggist, who believes his wife is trying to poison him and who suffers accordingly until he is convinced that his suspicions were unfounded.

The New Heart

"Un Coeur tout Neuf" at the Caumartin is a comedy by Paul Vialar, poorly done and coolly received. The sentimental plot deals with the austere landlord of a seaside villa, who believes his tenant, a pretty widow, is supporting a gigolo and tries to evict her on moral principle. He has all but compromised the woman's character when he learns that the supposed lover is really the widow's son.

Meanwhile the boy is led to imagine his mother is guilty and quits her home in disgust. His sweetheart, however, brings the tangle to a happy termination and the mother marries the honest but muddling landlord.

A group of English players took possession of the Albert Jan. 27 to give "Lord Babs," Kebel Howard's farce. It fared only fairly well. In the cast are Edward Stirling and Margaret Vaughan, Isobel Edmonds and Bernard Merefield.

The plot has to do with an English nobleman who flees from the consequences of an automobile accident in which he was concerned, until he suddenly finds that there was nothing to be terrified about.

Sisters in Triangle

The Comediens de la Croix Nivert, an independent stage society led by Paulette Pax, presented late last week "La Parade Armoureuse" ("The Romantic Procession"), by Andre Ransan. It scored a moderate success, particularly by friends of the group.

The story has to do with a youth who carries on a flirtation with two sisters at the same time, being forced to retire from both affairs before he has committed himself. Cast includes Solange Sickard and Berthe d'Yd. Marcel Herrand was originally in the piece, and upon his retirement the author had to read the missing part.

London, Jan. 31.

"Lord Babs," coming in at the Vaudeville last week, revealed itself as a roaring farce, starring Billy Merson.

Cordially received, it nevertheless carries provincial entertainment values which will likely limit its success as a West End attraction.

The show is doing splendid business.

The Tiller Dancing Schools of America, Inc.
226 West 72d Street, NEW YORK
MARY READ, President
Phone Endicott 8215-6
New Classes Now Forming

"CRADLE SNATCHERS" OVER IN LONDON

London, Jan. 31.

"Cradle Snatchers," known here as "Sauce for the Gander," came into the Lyric last night to a corking reception. Its dialog has been polished a bit but the main hair-tearing scene is included and the production is brilliant.

Iris Hoey, in the Mary Boland role, won uproarious laughter and the show looks like a certain winner. Some of those who saw it in New York claim it is being better played here. That's a tough one to swallow by those who recall Miss Boland and Edna May Oliver at the Music Box.

The Q theatre also had a premier last night, "Temptation of Eve," one of those examples of good acting wasted on a badly constructed script. Unfolding a prolog and three acts, "Eve" registered as a poor society drama minus any outstanding scenes.

Marie Lohr gets credit for an excellent performance in heading the cast.

Gulliver Contracts O. K., Gibbons' Control Feb. 13

London, Jan. 31.

Remaining London theatres belonging to Gulliver and the Variety Controlling circuit are being transferred to the new company, headed by Sir Walter Gibbons, which took over the other houses. Date for the final change overs is Feb. 13.

Val Parnell, booking manager for Gulliver and Variety Controlling, will remain with the new concern in the same capacity. Artists holding contracts with Gulliver have been worrying about the possible evasion of their bookings, but Gibbons, queried on the subject by a Variety reporter, stated he would assume all existing liabilities.

Royal Command Acts

London, Jan. 31.

Following artists have been named to appear, subject to the approval of the Lord Chamberlain, for the Royal Command performance to be held at the Coliseum March 1:

Gracie Fields, Anton Dolin, Noni and Horace, Stanelli and Douglas, Larry Kemble, Victoria Girls, Jack Hylton's Band, Will Hay, Clarkson Rose, Lillian Burgiss and Victor Andre.

ALL OCCUPATIONS IN FILMS LISTED

Stars Average $2,500 Weekly—Featured Players, $750—Extras, $49—Directors Average $750—Executives' Highest Average, $700—Scenario Editors, $750

NO UNIFORM SCALE

Los Angeles, Jan. 31.

A survey on prevailing salaries paid studio workers discloses a wide gap between the top and low paid for the same work.

No two studios pay the same scale of wages or salaries, except for mechanical labor and office help, yet the latter surpass as a whole the scale paid the same occupations in any other type of industrial employment.

The high, low and average weekly salary in the studios are as follows:

OCCUPATION.		Low.	Top.	Average.
Actors				
Stars	week	$500.00	$10,000.00	$2,500.00
Featured players	week	150.00	2,500.00	750.00
Extra players	day	5.00	25.00	8.30
Directors and Staff				
Feature directors	week	$250.00	$7,500.00	$750.00
Western directors	week	150.00	750.00	250.00
Short subject directors	week	150.00	500.00	200.00
Assistant directors	week	75.00	200.00	100.00
Gag men	week	75.00	200.00	100.00
Script clerks	week	35.00	60.00	40.00
Property men	week	48.00	48.00	48.00
Cameramen	week	125.00	600.00	300.00
Second cameramen	week	50.00	100.00	75.00
Assistant cameramen	week	25.00	25.00	25.00
Akeley cameramen	week	150.00	300.00	175.00
Executive and Operation				
General production manager	week	$350.00	$3,000.00	$700.00
Asst. production manager	week	75.00	250.00	125.00
Auditors	week	100.00	200.00	125.00
Accountants and clerks	week	30.00	130.00	50.00
Purchasing agents	week	75.00	200.00	125.00
Stenographers	week	25.00	40.00	30.00
Typists	week	20.00	30.00	25.00
Secretaries	week	30.00	100.00	50.00
Production supervisors	week	250.00	3,500.00	500.00
Publicity directors	week	150.00	400.00	200.00
Publicity writers	week	75.00	150.00	100.00
Casting directors	week	100.00	300.00	150.00
Asst. casting directors	week	40.00	100.00	50.00
Scenario and Editorial				
Scenario editors	week	$300.00	$2,500.00	$750.00
Scenarios writers	week	25.00	3,500.00	200.00
Story readers	week	25.00	150.00	50.00
Title writers	week	250.00	1,500.00	500.00
Film editors	week	100.00	600.00	200.00
Film cutters	week	50.00	250.00	100.00
Film splicers	week	25.00	30.00	27.00
Film Laboratory				
Superintendent	week	$150.00	$300.00	$175.00
Developers	week	75.00	150.00	100.00
Printers	week	30.00	40.00	35.00
Roustabouts	week	25.00	25.00	25.00
Negative cutters	week	25.00	40.00	35.00
Projectionists	week	35.00	45.00	40.00
Mechanics				
Painters	hour	$1.00	$1.00	$1.00
Carpenters	hour	1.00	1.00	1.00
Plasterers	hour	1.37	1.37	1.37
Staff shop workers	hour	1.25	1.25	1.25
Common laborers	hour	.62	.62	.62
Metal workers	hour	1.12	1.12	1.12
Electricians	hour	1.00	1.00	1.00
Chauffeurs	week	30.00	45.00	35.00
Miscellaneous				
Technical directors	week	$75.00	$500.00	$250.00
Scene painters	week	75.00	150.00	100.00
Draughtsmen	week	50.00	150.00	100.00
Costume designers	week	75.00	500.00	200.00
Wardrobe helpers	week	25.00	50.00	35.00

"BURLESQUE" AGREEMENT

London, Jan. 31.

Clayton and Waller's prospective British presentation of "Burlesque" has been called off.

Arthur Hopkins won't accept the English managers' terms.

Pilcer Recovers from Flu

Paris, Jan. 31.

Harry Pilcer was out of the Moulin Rouge revue a week, the victim of influenza. He is now recovered and back in the show.

NOEL COWARD BARS SWAFFER, BUT SWAFF PICKED 'LUMBER LOVE'

Variety's Star "I" Correspondent Has Hectic Week in Home Town—Predicts Native Musical Will Throttle American Show Flood

London, Jan. 31.

Hannen Swaffer has just had a peculiar week. He was courteously barred from the opening of "The Second Man," but may see a two-year personal campaign in favor of "Lumber Love" realized in fact.

Hannen's absence from the Playhouse for "The Second Man" premiere is explained by Noel Coward's friends, who state that Noel felt that inasmuch as he had a difficult role to play, he could do better by it if Swaff weren't in the house, saying, "I didn't mind him coming the second night, but there's nothing personal in this. It is merely that I felt I couldn't act if Swaffer were there during my first performance."

As a matter of record, Swaffer always paid Coward high tribute as an actor.

Produced by Basil Dean in association with Daniel Mayer, "Second Man" was warmly welcomed and will probably enjoy good business until its highbrow patronage is exhausted. Coward gave a brilliant performance the first night.

More About Swaff

Swaffer's real exultation lies in "Lumber Love," the all-British musical which he has touted for two years, as the show took off in Birmingham last week to break the theatre's 38-year-old record. The outlook is so bright the management of the show voluntarily raised the salaries of the cast and staff 10 per cent.

The wise bunch continue to say the musical has no chance in the West End, but Swaffer is predicting that its London success will stagger local managements, and that this effort will put a stop to the American invasion of the local musical field.

The Swaff figures British composition triumphs will follow on the heels of "Lumber Love."

Mr. Swaffer is Variety's special correspondent and also dramatic critic for London's "Daily Express," besides being "the" real commentator on British legit theatricals.

He's mostly internationally noted for dressing the way Hey Broun used to.

Vic Palace's Americans

London, Jan. 31.

Manager John Hayman has lined up the following potential bookings of American acts at the Victoria Palace during the coming summer: Edith Clifford, Dooley and Sales (last played England in 1914); Bob Albright (two years ago), Togan and Geneva (four years ago), Trahan and Wallace (last year), Fanny Brice, Hyde and Burrell, Jerome and Grey, Davis and Darnell, Harry Holmes and Co., Castleton and Mack, Sylvia Clark.

All these are besides the all-American bill scheduled at this house week of July 23.

ARCH SELWYN'S MISSION

London, Jan. 31.

Arch Selwyn has arrived here with authority to arrange for the London productions of "Coquette," "The Royal Family," "Burlesque" and "Paris Bound."

"Coquette" will be produced by Sir Alfred Butt.

Cohen Putting on "Wreckers"

London, Jan. 31.

Harry Cohen and partners, who produced "The Wrecker" here, will also do the piece in New York.

Broadway presentation is due before spring.

Loraine's Am. Tour in Rep.

London, Jan. 31.

Robert Loraine is negotiating for an American tour with a repertory company, to include "Cyrano," Strindberg's "The Father" and "Dance of Death."

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KADJA SIMONSON, 'PRODUCER,' RETURNED TO INSANE ASYLUM

Kept Russians of Hollywood and Auto Dealers Dizzy With Promises—Broke Parole—Now Back Indef—Long Hairs Hadn't Anything Else to Do

Los Angeles, Jan. 31.

Kadja Simonson, Russian, 21, had the Russian mob and a few automobile dealers dizzy telling them about all the money she was going to put into picture productions and the expensive cars she would buy, until the authorities picked her up for observation at the instigation of a brother in New York. They found she had broken a parole from the State insane asylum at Paton, from which she was released three months ago.

Kadja, as she called herself professionally, came to California a little over two years ago and called herself the female Balieff. She posed as a Ukrainian refugee. Fanchon and Marco gave her a job at Lyman's Club Alabam.

Kadja faded out after the first night and then decided to make a career for herself in pictures. They let her join the mob in De Mille's "King of Kings," and the girl thought she was another Pola Negri. But no one had any work for her. Then she thought life was not so sweet and tried to leave this world by the poison and razor route.

After recovering in the hospital she was sent to Paton. There she remained until last fall, when she again visited Hollywood. About three weeks ago Kadja started going around with the long hairs. She promised all work in productions, going to studios and inquiring about rentals, etc.

Having nothing else to do, the long hairs fell for the spiel. At the lots they were told that there was no producer named Karja there. Then they would get hold of the girl and she would reply that the lot did not have the facilities, but that she would be at another lot.

As all producers have class autos for a front Kadja thought she would do likewise. Dealers need some cash for their cars, but she had them drive her around and teach her to drive the car, stopping off at intervals in different studios to show she had a car. When three days had passed with a certain dealer the girl would say that the car was not what it was represented and would get another dealer to fall.

Her stay at Paton this time, it is said, will be indefinite.

Katz and Dembow Leaving This Month

Sam Katz and Sam Dembow, respectively president and vice-president of Publix, will both leave New York shortly.

Katz, recently confined to his home, leaves for Palm Beach this Friday (Feb. 3) to be gone about two weeks.

Dembow goes to the coast the end of February to attend the opening of the new Publix houses in Seattle and Portland. He will be gone about three weeks.

Al Boyd's Resignation

Philadelphia, Jan. 31.

It is reported that the resignation of Al Boyd, the Stanley Company's picture purchaser, is still before the company with no action as yet taken.

From the opinion here, if Boyd leaves Stanley he will go with Paramount.

Hoot Gibson's Publicity

Los Angeles, Jan. 31.

Hoot Gibson is a good business man as well as an actor, as he makes his publicity kick back with a profit.

He has had for the past year or more a Hawaiian band which broadcasts over the radio weekly featuring his name.

Hoot is now negotiating for a hockey team to play in a local Hockey League, and identified as the Hoot Gibson team.

ACTOR'S 30% NET

Los Angeles, Jan. 31.

A film actor who played the lead in an independent "art" film some months ago agreed to wait for part of his salary until the picture was sold for distribution. Release deal was set, but the actor was refused his money as it was claimed other obligations had to be first met.

The actor placed the claims with his attorney, but if the money is ever collected the actor will get about 30 per cent of it. He has to pay the attorney 25 per cent for collection; 10 per cent goes to the agent that got him the job, another 10 per cent is payable to the agent to whom he is under contract, and he also has to shell out for his press agent.

PASCAL GUILTY OF ASSAULT ON GIRL

Ass't Mgr. of East Side Theatre First Charged With Rape—Sentence Indefinite

Paul Pascal, 24, assistant manager, Hollywood (films) theatre on 2d avenue, New York, was sentenced Jan. 23 to serve an indefinite period on Blackwell's Island when Judge Mulqueen in General Sessions accepted a plea of guilty of assault preferred by Millie Locastro, 16, at the instigation of the Children's Society.

Pascal was first charged with rape in the second degree. The District Attorney's office accepted a plea of guilty of assaut in the third degree and the other charge was dropped.

Attorney Louis Nizer (Phillips and Nizer) told the judge that Pascal was a victim of circumstances and that the girl was not of chaste character; that it was Pascal's first offense; that he had been sufficiently impressed with the majesty of the law and that there was no danger he would offend again.

Judge Mulqueen said he was impressed with the plea for mercy as Pascal's previous record was good. The judge cautioned theatre owners to see to it that their managers did not take advantage of their positions in theatres.

Under the change of the charge, Pascal's offence was deemed a misdemeanor and his sentence will be of short duration.

Brown Chills "Heat"

Los Angeles, Jan. 31.

Willis Goldbeck is working on a new script for Greta Garbo's next picture.

Clarence Brown, who will direct, decided that "Heat" was not a good story or title, and shelved it in favor of a yarn with a Java background.

Production starts about March 1.

Buffalo Bill, Jr.'s Fall Never Cost a Crank

Los Angeles, Jan. 31.

Buffalo Bill, Jr., Pathe western star, is laid up for repairs following an unprogrammed fall over a cliff while making a picture.

Pathe has the largest roster of cowboy stars in the trade, so jumped Wally Wales into the breech without losing a crank.

Menjou's Wedding Set

Los Angeles, Jan. 31.

Adolphe Menjou and Katherine Carver, who has played opposite him in several pictures, are to be married May 5.

May 19 they will sail for Paris.

ROSCOE AILS

Mr. Edward Fay, owner of Fay's chain of theatres, says: "Roscoe Ails' new act is the best buy in vaudeville. His new scene wherein he does a travesty on the Siamese Twins is a positive new thought and the biggest scream in present day variety."

Repeating the Fox houses again.

Direction SINGER & WARD

P. A. Gets Ford Display For House Auto Show Wk.

Minneapolis, Jan. 31.

Eddie Gallinagh, State theatre press agent who will handle publicity for the new F. & R.-Publix 4,200-seat Minnesota theatre, is credited with putting over the best tie-up in local theatrical annals for this house.

Learning that the Ford company could not agree with officials of the Twin City National Automobile Show regarding space and would not be represented by any display at the exposition, which last year drew 130,000 people in the midway district and will be held this year in the new local Municipal Auditorium for the first time, Gallinagh arranged to have the new Ford car on display at the State during auto show week.

A stage presentation is being build entirely around the car. Eddie Dundstedter, State organist, has devised an organ novelty called "Let's Go A-Fording." After he has played several appropriate numbers including "Henry Made a Lady Out of Lizzy," and the audience has sung the words flashed on the screen, the curtain will rise to reveal the new Ford in the center of the stage bedecked by the State ballet girls in one-piece bathing suits.

The State show will be boosted at the local Ford plant, employing 5,000 people, and at all the numerous Ford Twin City agencies which will hold open house for the thousands of visitors always attracted here from all northwest points for the auto shows.

Warners' Company for British Quota Films

London, Jan. 31.

Warner Brothers are arranging to immediately ship to England an entire producing unit to comply, in every way, with the British quota bill.

The troupe will include star, director, cameraman, scenario and continuity writers.

"Newsreel Nick" as Film

Dave Butler, Fox director, has come east to shoot part of the scenes for a production temporarily entitled "Newsreel Nick," with Sally Phipps and James Stewart. The Fox newsreel staff were called into conference for a story and gag material and will also appear in several scenes in the picture.

Truman Tally, editor of Fox News, Dan Doherty and Russell Muth were among those who helped frame the story and will probably appear in the picture.

Seymour for Coast FBO

Los Angeles, Jan. 31.

James Seymour has been brought from the New York offices to succeed Earl Wingart as publicity director for FBO here.

Before with FBO Seymour was publicity director for Harvard University.

THEATRE'S DOOR TENDER NOW CO-FEATURED IN FULL SIZE FILM

Jimmy Murray of Capitol, New York, in "Rose-Marie"—Also "The Crowd"—Went to Hollywood on Spec and Busted in Right

From tending door at the Capitol, New York, to co-featured billing in Metro-Goldwyn-Mayer pictures is the leap of James Murray, New York boy.

It is a story that outrivals any of the fictitious stories woven by Horatio Alger, Jr.

Not only does Jimmie Murray appear with Joan Crawford in "Rose-Marie" (M-G-M), shortly to make its initial Broadway appearance, but he also has an important role in "The Crowd."

"Rose Marie" is expected to follow "Love" at the Embassy, New York, and then later play the Capitol, where the ushers and other attaches who knew Murray when he was doorman there will have a thrill that the James Murray on the screen is the same Jimmy Murray they knew.

Jim Murray decided there was no chance for him in New York, although his Broadway experience had seen him an assistant manager at the Picadilly, now Warner's theatre, and later manager, and also as understudy in "The World We Live In," and he did a "bit" in that show when produced in 1922.

Murray made his way to Hollywood with no job in sight. For about three years he bummed around L. A. and the film lots, doing extra work, but getting more disgusted than anything else.

King Vidor came out of the M-G-M studio and saw Murray. The director thought he had discovered the very type for "The Crowd." King asked the young man to report next day at the studio. Murray had a test and was given his first real film job.

With Murray set for a film career it means something else. He is a son of Christopher Murray, living at 412 East 202d street, New York. Murray has four brothers and two sisters. Jimmy Murray was born Feb. 9, 1901, in New York, and attended school at Evander Childs in the Bronx.

He's a tall chap, broad, of the Irish type, considered good looking, and with an expansive grin that is infectious; has short, wavy brown hair, in fact, according to King Vidor, who discovered him, as having all the qualification for a film principal.

His dad is a deputy superintendent of the Metropolitan Life Insurance Co. in the Bronx, New York.

WEATHER FORECAST

Washington, Jan. 31.

Information obtained at the U. S. Weather Bureau gives the following outlook for the coming week:

For the country east of the Mississippi, rain or snow Wednesday (Feb. 1) will be followed by generally fair weather Thursday, Friday and possibly Saturday.

Rain or snow again first part of next week (Feb. 6).

Temperatures slightly below normal Thursday (Feb. 2), followed by a rise latter part of week.

U SENDS TROUPE TO NEW ZEALAND FOR FILM

Carl Laemmle Sold on Alex Markey's Suggestion—By-Products of Trip for U

Universal will send Alexander Markey, director and two cameramen to New Zealand to film a story of the wild country in the interior. The troupe leaves for Aukland, N. Z., Feb. 8.

Markey was formerly editor of Pearson's Magazine. In recent years he has been engaged as world traveler, writer and lecturer. He presented his idea for a picture to be made in New Zealand to Carl Laemmle, head of Universal, who was impressed with the nominal expenditure.

Lew Collins will go along as director. Wilfred Cline and Harold Smith will handle the camera equipment. Cline will act as first cameraman.

It is expected the crew will be away four months, with six weeks necessary to obtain the material necessary for the screen story.

The cast will be composed entirely of natives, with present plans calling for 20 of the latter to return to this country and appear in a prolog to run with the film in key cities.

It is also intended to obtain the most out of the trip by having the cameramen shoot stuff at several stops along the way, for three or more one-reel travelogues. Collins will also obtain as much material as possible which can be used as stock shots for his film library.

House Mgr. Carries Town

Nevada, Ia., Jan. 31.

When the Sunday movie question was submitted here at a special election, expenses of which were borne by W. P. Grossman, manager of the town's only movie house, the vote was in favor of repeal of the ordinance.

"Beverly Hill" as Flop For Barbara Leonard

Los Angeles, Jan. 31.

Barbara Leonard did not keep her screen name of Beverly Hill very long and will appear in pictures under the name of Leonard.

She had a term contract with Tiffany-Stahl and given the Hill cognomen for the screen. Later the company officials decided her regular name was better for publicity purposes and made the switch back.

DeMille as M.P.P.A. Pres.

Los Angeles, Jan. 31.

According to an authoritative source, Cecil B. De Mille may be the next president of the Motion Picture Producers' Association, replacing Jesse Lasky.

It is said his election would be a diplomatic move to bind him to the Hays organization.

Censor Bars 'Faust' From German Kids After 2 Years

Berlin, Jan. 22.

German children have been forbidden to attend performances of Murnau's "Faust" film. Although for two years they have been permitted to see the picture, the censor has now revoked his decision, intending that certain scenes are likely to disturb the youngsters' morals.

Although Ufa made the point that children may read Goethe's poem, the censor thought that this did not affect the matter.

Charlie Chaplin's "Shoulder Arms" has been forbidden for performances in Switzerland, too. No grounds are given but it is thought that the tendency of the film is considered anti-German and provocative of antagonistic feeling.

GLORIA LEE FEATURED

Los Angeles, Jan. 31.

Gloria Lee has her first feature role in pictures, opposite Buzz Barton.

Miss Lee returns to F. B. O. to play a feature role with Bessie Love in "Sally of the Scandals." Lynn Shores directing.

STARRING MISS VIDOR

Los Angeles, Jan. 31.

Paramount will again star Florence Vidor. Her next story, untitled, is to be directed by Harry D'Arrast. When completing it she is to be cast opposite Adolphe Menjou in the final film the latter will make under his present Par contract.

FOX GETS 145 F & R HOUSES

ROSSHEIM SUCCEEDS M'GUIRK AS PRES. OF STANLEY COMPANY

McGuirk Becomes Chairman of Stanley's Board—Dissension Over Internal Policy and Many Factions—Mastbaum Interests for Rossheim

Irving D. Rossheim, formerly treasurer of the Stanley Company of America, was elected president Friday at the monthly meeting of the Board of Directors in Philadelphia, with the resignation of John McGuirk, president, who becomes chairman of the Board of Directors, hitherto inactive position, now becoming active with salary attached.

Rossheim, it is understood, represents Morris Wolf, attorney for the Mastbaum interests, as well as the banking group, E. B. Smith & Co., the Stanley's financiers.

It is reported the presidency of Stanley was previously offered Judge Horace Stearn of Philadelphia, who gave up a practice of $200,000 annually to go on the bench. The latter preferred to remain on the bench.

The change in office hardly affects the internal management of Stanley affairs, with the exception that McGuirk is now off the firing line where he has been a target for attacks of three groups in Stanley, who disagreed with the expansion policy. They are the Mastbaum stockholders, Al Boyd, general picture booker, and E. B. Smith.

Boyd, and some of the others, have been protesting against the reinvestment of profits for extensive construction, preferring to draw most of the surplus. Boyd claims he made more money as an independent operator with a few theatres than in the hookup with Stanley.

Don't Like Losses

As has been the experience in other chains during the past year internal dissension has been caused on account of the purchase and construction of theatres which resulted in losses. How the change in presidency can affect the operating policy, especially with the McGuirk-Sablosky power still present, is not evident. In addition, a policy of retrenchment has already been adopted.

To offset possible market reaction a financial statement was issued with the announcement of Rossheim's appointment, showing $3,235,336 net for 1927. The tentative statement gives the amount paid for dividends in 1927 at $3,181,039, leaving a tentative surplus of $54,247.

Rossheim's Record

Rossheim's election is technically for the unexpired term of McGuirk, which ends in July. Rossheim was born in New York. He has resided in Philadelphia since 1901, graduating from the Wharton School in 1909 and from the law school in 1911. He was a member of the faculty of the Wharton School from 1908 to 1918 in the departments of economics, accounting and corporation finance. He became indentified with Stanley as comptroller, acting as treasurer for the past four years. James Brennan, assistant treasurer, takes Rossheim's place.

Recently the Stanley stock has has been subjected to heavy selling pressure, under which the price dropped to 47½. In 1927 it sold above 90 before the declaration of a stock dividend and the reports of the proposed consolidation with Keith-Albee. After the issuance of a new stock under a stock-purchase privilege plan sales went as high as 72. Friday the closing quotation was around 53, rallying from 47½ a little while ago.

McGuirk followed the late Jules Mastbaum as Stanley's president.

It is said that Al Boyd, the Stanley's film buyer, lately went to the nut with the Stanley's officers, on the matter of buying product from Paramount. It seemed that

(Continued on page 10)

MINN. BARRED HICKMAN FILM

Mayor Instructs Police to Prevent Film Showing

Minneapolis, Jan. 31.

Mayor George E. Leach has prohibited the showing in Minneapolis of a photoplay called "Hickman, the Fox," and having for its central figure the fiendish Los Angeles murderer, now on trial.

Advertisements for the picture state that it "covers the complete story of the most famous crime in modern times and to present the principal incidents in its perpetrator's career."

The picture is being distributed by the Melba Film Co., of Dallas, Texas. Its producer is unknown here. An obscure actor plays the Hickman role.

An exhibitor to whom the film was offered notified the mayor who ordered the police chief to instruct all department members to advise photoplay exhibitors on their beats that "this film will not be tolerated in Minneapolis." He further directs that if an attempt is made to show the picture it be stopped immediately and the offending theatre closed.

FBO-PATHE GETTING CLOSER TOGETHER

All signs point to a closer understanding being steadily reached between Pathe and F. B. O., whereby, if the proper time should arrive within a reasoinable period, a juncture could be made between the two picture producers.

Reports from Hollywood have said the staffs of the organizations out there have commenced to look upon the merger as set. Reports, however, in New York remain as were printed in Variety two or three weeks ago.

While the prospect of a Pathe-FBO union are favorable, a story has it that several angles are yet to be worked out. Particularly on the Pathe end.

One is mentioned as concerning present financing for the Pathe 28-29 product, which the Pathe banking house (Blair and Company) is reported taking in hand.

Mulhall-Mackaill Dissolve

Los Angeles, Jan. 31.

With the completion of "Lady Be Good," First National will dissolve the team of Jack Mulhall and Dorothy Mackaill.

Mulhall will then be featured alone in "The Butter and Egg Man" under direction of Richard Wallace with other pictures to follow.

It is understood F. N. will not renew the contract of Miss Mackaill at its expiration.

Offsprings in Same Film

Los Angeles, Jan. 31.

Offsprings of a number of motion picture people are appearing in De Mille's "Godless Girl." Among them are Marcella Edwards, daughter of Neely Edwards; the two Carter De Haven kids, Jr. and Marjorie, and Edward Peil, Jr.

Other juveniles include Mary Jane Irving, Buddy Messenger, Peaches Jackson, Pat and Mickey Moore and May Giraci.

PLUS W-C FOX NOW HAS 475 THEATRES

Swift Purchase of West Coast Theatres Circuit Followed by Quick Action for Finklestein & Ruben Chain in and Around Minnesota—No Positive Report Whether Publix-Loew Will Withdraw Coast Houses From W. C. Operation

FRANKLIN'S BIG PROFIT

William Fox is on the verge of closing for the purchase or control of the 145 picture theatres operated in and around Minnesota by Finklestein & Ruben.

These houses are additionally to those purchased last week by Fox and numbering 295 houses included among the West Coast Theatres chain (245) and Saxe circuit (50).

Together with Fox's own houses, including his vaudeville theatres capable of playing a presentation policy, Fox is in control and will operate 475 theatres. It places Fox as a theatre chain in the foremost rank of American house operators.

The addition of the F. & R. circuit is in line with the first contemplated plan of Harold B. Frank-

(Continued on page 25)

England's Theatre Situation Looming Toward Battle

London, Jan. 31.

Confirming Variety's inference that the theatre situation here is leading to a battle between the Szarvasy and Ostrer banking interests for control of the picture house field, the Osterers, who promoted the Gaumont British merger, are quietly buying theatres all over the country.

Recent purchases include the West Kensington super for $230,000 and the firm is also being offered the Princess (pictures), and Hippodrome at Blackpool for around $1,250,000. These two houses have a net profit over the last three years of $240,000.

Newsreel Views of M. C. In New York on Vacation

Milwaukee, Jan. 31.

A new exploitation stunt has been pulled by Midwesco at the Wisconsin.

With Dave Schooler, M. C., on a two-week vacation, the house last week supplemented its newsreel with shots of Schooler in New York. They showed Schooler crossing 7th avenue to the Roxy and interviewing Roxy. Shots also showed the m. c. in the Ghetto, "among his friends"; at the various booking offices, dancing schools and cabarets.

The film gave Schooler a big play on his return to town Sunday. Nat Nazzarro, Jr., wielded the baton in his absence.

3-Feature Bill

The first actual Broadway film house presentment of three features in one day for the same admish came to light during the recent week end. The Uptown, 170th and Broadway, New York, for Jan. 28-30 played up the trio.

Wanger's Vacation

There seems to be no positiveness about Walter Wagner's contemplated vacation abroad.

Paramount's studio general manager is in New York. He was to have sailed this coming Saturday, with his wife, Justine Johnston.

Up to yesterday the sailing appeared indefinite.

HAYS TALKS TO PRESS AGENTS; FREE LANCES TOO LIBERAL

Studio Practices by Some P A.'s Frowned Upon as Injurious to Industry—Taking It Up With the M. P. P. A.—Gifts to Reviewers Topic

Los Angeles, Jan. 31.

For the first time in two years Will H. Hays held a meeting with press agents employed by members of the M. P. P. A., at the Roosevelt Hotel today.

At this meeting Hays told the men he had no fault to find with the majority, but that many free lances, members of the Wampas, were functioning in a most unethical manner and that he expected these boys to stop that practice, as it was injurious to the industry.

Certain practices in studios where press agents were spending unreasonable amounts of money for gifts were discussed. One press agent working for an independent producer is alleged to have spent $1,100, while one studio was charged with spending close to $2,000 for getting alleged good will of newspapers and fan magazines.

It was pointed out that fan representatives called at certain studios and expressed themselves plainly as not liking the presents given, saying, also, that others had given far better things and that free lance press agents did better by them than anyone else.

This matter was taken under advisement by Hays and will be presented at the producer's meeting next week.

LOSES ALL HAIR FOR ART'S SAKE

Lina Basquette's Role Calls for Head Bare

Los Angeles, Jan. 31.

Lina Basquette, now appearing in De Mille's "Godless Girl," was forced to have her hair shaved off to conform with the custom of the picture's Girl's Reformatory, where she is incarcerated.

Several years ago Anna Q. Nilsson was forced to undergo the same operation for her part in "Ponjola."

To date these are the only two girls known to be shorn of all their hair for a picture part.

"Abie" as Road Show

J. S. Zamecnik will write the musical score for the screen version of "Abie's Irish Rose," to be released as a road show by Paramount.

Specialized Organists In Big Broadway Houses

Broadway seems to be following Chicago's lead in the matter of specialized organ stuff for the big houses.

Henri Murtaugh is to be featured at the Capitol, New York, and Loew's State has brought Marsh McCurdy from the Lexington (New York) to emphasize the organ.

With Jesse Crawford remaining a big shot at the Paramount.

Auditions for Acts Held in Chicago

Chicago, Jan. 31.

Officials of the William Morris agency have completed arrangements with Paul Ash whereby auditions may be held at the Balaban and Katz Oriental theatre.

Talent under consideration by the Morris office and Paul Ash will be given tryouts at these auditions, scheduled each Tuesday after the show.

At the first audition 36 appeared and seven were selected.

Griffith Set for 2

Los Angeles, Jan. 31.

On his return from New York Friday, D. W. Griffith ready for production "Battle of Sexes," around Feb. 28.

When finishing this picture he will start making "Madame Butterfly," a picture he has wanted to make for 10 years.

Phila. Rift in Operation of Fryhoffer Houses by Stan

Four or five neighborhood houses in Philadelphia operated by the Stanley Company on a lease from the Fryhoffer (baking) interests may not be released to Stanley at the expiration of the lease contract.

It is understood Fryhoffer has been questioning the Stanley policy of making theatregoers patronize the downtown houses, owned and controlled by Stanley, while operating the neighborhoods on a less attractive policy.

Fryhoffer is of the belief, from report, that the present system is resulting in the depreciation of the realty value of his theatres, though these are now being operated profitably. He is considering the future value of the houses rather than current grosses, the account says.

Fryhoffer, reputed worth over $10,000,000, derived from over 25 baking plants, has been causing Stanley plenty of grief with his arguments. Stanley has tried to squeeze the neighborhoods on account of Fryhoffer's attempt to dictate operation, Stanley finally saying it would build a theatre in opposition to the Fryhoffer house in Frankfort, the baking man's pet Philly's neighborhood.

Statements attributed to Fryhoffer are to the effect that if Stanley builds opposition in Frankfort, he will build five theatres in opposition to choice Stanley houses, in retaliation.

Bill Mizner's $65 Laugh

Los Angeles, Jan. 31.

Wilson Mizner spent $65 for a laugh and got it the opening night of Charlie Chaplin's "Circus" at Grauman's Chinese. Mizner that afternoon scouted around and bought an old ramshackle Ford for the $65. He half wrecked the car and got hold of a picture gal, Cecile Evans, to go to the opening with him.

The duo had on their evening clothes as they drove up to the entrance. The girl got out of the car and Mizner after her. The starter wanted to give Bill a ticket for the car. Bill with a smile across his pan turned to the youngster and said, "No, thanks, the buggy is yours," and walked into the theatre.

"DOVE" IN NEW U. A., L. A., $29,400; $5,000 OVER LOEW'S STATE LAST WK

Chaplin's "Circus" Starts at $5.50 Top With $1.50 Regular and 80-Minute Prolog — "Lovelorn," Hearst-Plugged, at Met, 3d at $22,800

Los Angeles, Jan. 31.
(Drawing Pop., 1,450,000)

Business just below normal all around last week. Weather at times mild, other days crisp and sort of kept folks out of the theatres, on the auto roads at night.

"The Dove" at the United Artist, was the leader on the week in the initial stanza of its engagement. Norma Talmadge is a corking good bet locally and trade built up daily.

One newcomer in "The Circus," opening at Grauman's Chinese to a $5.50 top Friday night. With picture only running around 70 minutes, Sid Grauman put on a stage show which is atmospheric and has good lineup of circus entertainers. This runs some 80 minutes and is an asset for an all around program at advanced prices.

Biltmore seems to have a worthwhile film in "Wings" at $2 top. Consistent in draw on second week by doing practically as much as the first one. Eighth week at Carthay Circle for "Sunrise" showed better than $200 increase over the week before, with picture scheduled to haul freight Feb. 5.

Of the downtown weekly change houses Loew's State for second successive week was ahead of the Metropolitan. On the stage Eddie Peabody was in second week, while on the screen they had "Lovelorn," Cosmopolitan and Hearst newspaper plug picture which, of course, counted for a healthier gross than an average program would have drawn here. Peabody back after a long absence proved much on the draw, too, and can be credited with contributing greatly.

No Push-over

Metropolitan, thought to have a "push-over" in Beery-Hatton combination, "Wife Savers," did not so click. Rather a low gross for this couple, who have always drawn very big in this house.

For third and final week at Million Dollar "Love" got about 34 per cent. as much money as it drew on opening week, with its total on the three weeks $47,686 nothing to sneeze at when obtained from a house listed as a "has been."

"The Jazz Singer," in sixth week at Criterion, held up, only dropping around $1,500 below the week before.

Egyptian got good break with "Baby Mine," which came out from Loew's State and beat the week before by around $600.

"A Hero for a Night," Universal, at the Boulevard, where Gene Morgan continues as major domo on stage, did not turn out such a wow. Business about $1,500 below the week before, indicating Morgan alone was the draw and that the picture was just part of evening program.

Estimates for Last Week

Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; 50-$1.50). Opening to capacity with short free list at $5.50 top. Got great start in first five days to $17,600, with $8,655 of that at the premiere at $5.50 top.

Biltmore (Erlanger) — "Wings" (Par) (1,661; 50-$2.20). Trade for second week on par with initial stanza, about $17,750.

Carthay Circle (Miller-W. C.)—"Sunrise" (Fox) (1,500; 50-$1.50). For final week of second month jumped ahead week before to $9,400.

Criterion (W. C.)—"Jazz Singer" (War.) (1,600; 50-$1.50). This Jolson product natural hit here. Small drop on sixth week. $12,000.

Loew's State (W. C.-Loew)—"Lovelorn" (M-G-M) (2,200; 25-99). Peabody on stage with this Hearst paper-heralded film drew $25,500.

Metropolitan (Pub.-W. C.)—"Wife Savers" (Par) (3,595; 24-75). Not as good as any of Beery-Hattons generally do here. $22,800.

Million Dollar (Pub.-W. C.)—"Love" (M-G-M) (2,200; 25-99). For third week did fairly though dropped $5,000 below second, exiting with $9,000.

United Artists (U. A.-W. C.)—"The Dove" (U. A.) (2,100; 25-$1). Norma Talmadge does not seem to have lost in popularity locally. Initial week $29,400. No stage show.

Boulevard (W. C.)—"Hero for Night" (U) (2,164; 25-50). Gene Morgan on stage nightly hero, not guy on screen. Former credited for most of $6,750.

Egyptian (U. A.-W. C.)—"Baby Mine" (M-G-M) (1,800; 25-75). Arthur-Dane combination good bet here with $9,000.

Broadway Palace (Orpheum)—"Fortune Hunter" (War.) (1,540; 15-40). Wrong house for this one, as $3,000 draw shows.

SCREEN SHOWS GROSS EFFECT AT FOX'S, WASH.

New Policy at Earle Starts to Droop—Met. Is Town's Wonder

Washington, Jan. 31.
(Estimated White Pop., 450,000)

Another demonstration that with a half-way worth-while picture the Fox gross jumps was again given last week at this newest of Washington houses with "The Wizard." Consistently presented stage attractions have failed to stem the tide when a "weak sister" is on the screen. Business went up about $4,000 last week over the preceding seven-day stanza.

"Patent Leather Kid" held up well at the Met., considered all the more remarkable after the terrific skid the house had gone through prior to this picture and "The Jazz Singer" previously. "Jazz Singer" is being brought back again, beginning next Sunday, something in itself.

Earle isn't getting by so well. Last weeks' picture failed to please and the stage show helped but little. Business dropped considerably.

As with all specially exploited and "extra" pictures, "The Student Prince" got much at the Columbia and is holding over.

Storm Saturday raised havoc with night shows on the beginning of the current week, but the matinees were benefited, as most of the government departments turned loose their employes.

Estimates for Last Week

Columbia (Loew) — "Student Prince" (M-G-M) (1,232; 35-50). As with all specials after $2 runs in Manhattan brought here at usual scale and packed them in. About $12,500.

Earle (Stanley - Crandall) — "No Place to Go" (F. N.) and Hyman presentation (2,300; 35-50). Nobody got excited. Possibly $8,500.

Fox (Fox) "The Wizard" (Fox) and stage attractions (3,432; 30-50-60-75). Added interest because of higher rating picture; $21,500.

Met (Stanley - Crandall) "Patent Leather Kid" (F. N.) (1,585; 35-50). On second week of run scheduled to go four weeks. About $10,500 on second week.

Palace (Loew) "Love and Learn" (M-G-M) (2,363; 35-50). Picture characterized as pleasing, coupled with stage tab of ::Merry Go Round." Liberally estimated at $16,000.

Rialto (U) "City Gone Wild" (Par) and stage presentation (1,978-35-50). No improvement. Something like $6,000. Current week marks switch in stage policy offering musical comedies in tabloid, doing "Little Jessie James" first.

This Week

Columbia, "Student Prince," 2nd week; Fox, "Silk Legs"; Earle, "Valley of Giants"; Metropolitan, "Patent Leather Kid," 3rd week; Palace, "Man, Woman and Sin"; Rialto, "Finders Keepers."

Topeka's $3,200 for G. O. 1 Nite, $4.40; Startling

Topeka, Jan. 31.
(Drawing Pop., 85,000)

The big smash of the week was "The King's Henchman," Topeka's first real opera performance. Tuesday night at the Grand it got $3,200, one performance, despite the highest prices ever charged here, $4.40 top.

The really bigger surprise of the occasion was that every first run picture house and the vaude house did capacity business the same night. Theatre Guild rep. due here Tuesday, and two days in advance most of the house has been sold.

Heavy week, with Clara Bow in "Get Your Man" taking the biggest share of the gravy.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk), Colleen Moore in "Her Wild Oat." Hit rather hard first half; good Wednesday business, something unusual. "Adam and Evil" last three days stood up well. Week's take $4,000.

Orpheum (1,200; 40) (National), Clara Bow's "Get Your Man" liked. Clara vamps better than she flaps; $2,200.

Cozy (400; 25) (Lawrence). "Pajamas" first three days did well, but weakest in proportion for same three days. "Arizona Wildcat" didn't pull well except from children. Week's total about $1,100.

MARY'S HOME TOWN IS COLD TO HER

"My Best Girl" Got $8,500 in Toronto, $15,000 Expected —Bad Storms

Toronto, Jan. 31.
(Drawing Pop., 700,000)

In a week when everything in sight was dropping below average except the Tivoli with "Ben-Hur" (M. G.), the surprise was Toronto's abandonment of her most illustrious daughter.

When the rubberneck wagons cruise up University avenue the ballyhoo men never miss a chance to exercise lungs on the birthplace and early home of Mary Pickford, but when Mary's "My Best Girl" (U. A.) was spotted at the Regent last week it opened to a handful and built steadily but slowly to something over $8,000. This had previously been thought a good week at this small house, but when "The Gaucho" and "Sorrell and Son" averaged better than $10,000 on a month's run better things were expected of the Pickford flicker.

There was a line-up most of the day and night to see "Hur," and this indirectly helped nearby houses. Snowstorms that blew like blizzards at times were too much for the patience of some in the line, and they sought shelter at other houses. The $11,000 or better done here represents about all that can be crowded in this house at present prices.

Probably as a reward for his excellent publicity jobs on "Ypres," "The Somme" and other British pictures released in Canada through Regal Films, Tom Daley, manager of the Regent, has been named publicity director for all Canada for Regal. With importations of British releases growing steadily, this becomes an increasingly necessary and important job. Two are immediately on tap, simply waiting a favorable spot. They are "Mademoiselle From Argentiers" and "The Battle of the Falkland Islands." They will likely be spotted at the Tivoli first.

United Artists is holding "My Best Girl" for another week, with "Sadie Thompson" on deck.

The censors wouldn't let "Rain" ring up the curtain here, but the Film version has passed with practically no major cuts. It's a different lot of censors. "The Dove" will follow "Sadie."

Managerial shifts bring Jules Bernstein back to Loew's, with J. McManus temporarily recalled to New York with a berth in the south as his next step. McManus was the youngest manager in town to tackle a house of this size and did a good job of 10 weeks.

Better things than $8,400 were expected from "Helen of Troy" at the Uptown, but it was slipped in as a routine picture with no explanatory advertising, and the hol polol didn't know what it was all about. If ever there was a chance of salesmanship on a picture that was entirely overlooked this was it.

"Wings" (Par), on its third week at $2 top, showed better than $10,000 and departed for Ottawa with the record of being the first picture at this price ever to get a three-week run in any Canadian city. This leaves the Princess, Erlanger legit house, dark. Legit attractions will come in later, but meantime more $2 pictures will be tried.

Estimates for Last Week

Tivoli (F. P.) (1,400; 30-60)—"Ben Hur" (M-G). This one didn't lead town, as there weren't enough seats. Just under Loew's at $11,400. Excellent. Held over.

Loew's (2,300; 30-60) — "West Point." Name against it and shoppers kept home by storm. This house thrives on department store patronage. Not quite $12,000. Fair. Bernstein back as manager.

Hip (F. P.) ("Silk Legs" (2,300; 30-60)—Just under $10,000. Would have been worse except for absorbing some of Tivoli turnaway. Picture didn't mean much, but well handled.

Uptown (F. P.) (3,000; 30-60)—Helen of Troy." Picture drew corking notices, but when the audtior checked up, money just wasn't there. About $8,500. Not so good because routine advertising wasn't enough for this one.

Regent (U. A.) (1,400; 50-$1.50)—"My Best Girl" (U. A.). Nobody can believe it, but Toronto passed up her own celeb at $8,400. Expected to do $15,000 whether was good, bad or indifferent. Think some reason up for yourself.

Princess (Erlanger) "Wings" (Par) ($2). Better than $10,000, practically all at night. Afternoon biz bad. After three weeks picture moves to Ottawa to catch crowds in town for session of House of Parliament, just opened. Established film record of three weeks at $2 here. Never done before.

Pantages (F. P.) (3,400; 30-60)—"French Dressing." This giant F. P. house has slipped recently. Went under $9,000; about as bad as can be expected.

"HAVANA" BOSTON'S BEST

Said to Be Best Publix Unit Yet Seen There

Boston, Jan. 31.

A few thousand youngsters were introduced to the Metropolitan last week with the first showing at pop prices of "Old Ironsides." Exploitation among school principals and history teachers in Greater Boston made a kindergarten of the house. While the picture did not come up to the heights of previous screenings of the season, it hit $42,600. "Havana," the stage presentation, proved hit of the season.

"The Loves of Carmen" at the State ran up to $21,500. Downtown Loew house, Orpheum, showed Lon Chaney in "London After Midnight," and ran behind the Back Bay Loew's State at $20,000.

New bills at the Metropolitan are advanced a night beginning Feb. 3, when Emil Jannings in "The Last Command" inaugurates the policy. Saturday has heretofore been the opening night at the Met with an odd bill Sunday. Shows in the future will open Friday and close the following Thursday and the Sunday show includes operatic and radio stars.

"The Love Mart" ran high on the magic word "Love" at the Olympia and Fenway. "Come to My House" maintained the average at the New Boston. "Open Range" had a strong week at the Scollay Square Olympia where anything that sounds western is still sure fire. "Woman Wise" (Tiffany) at the Modern and Beacon played to the customary houses.

Estimates for Last Week

Met (Publix) (4,000; 50-60). "Old Ironsides" (Par), "Havana" on stage. Second week of mild slump. $42,600.

State (3,500; 35-50). Strong week with "The Loves of Carmen" (Fox). Back Bay theatre on winning streak. $21,500.

Orpheum (3,500; 35-50). Lon Chaney in "London After Midnight" (M-G-M). Packed them in early in the week, slumped a bit later; a gross of $20,000.

'QUALITY ST.' LIGHT IN SEATTLE, $15,400

"Jazz Singer" Big at $11,000 in 4th Wk.—"Dove" No Panic at $11,000—Stock Fine

Seattle, Jan. 31.
(Drawing Pop, 450,000)

Slump still continued due largely to holdovers and to comparatively weak features.

Closing of Liberty, former Jensen-Von Herberg ace house, did not seem to stimulate the other houses.

All plugging for following shows except the Blue Mouse, going at dandy clip into the fifth and final week of "The Jazz Singer." Columbia will hold "Beau Sabreur" for second week although this fails to measure up as worthy companion of "Beau Geste." Biz held good at that.

President (stage stock) came close to its record when giving shows (four mats) and clicked close to $10,000 with "Dulce." "Rain" attraction and Leona Powers great as lead; also Howard Miller. Olga Printzlau is here for premiere of her new play, "The Show Down."

Estimates for Last Week

Fifth Ave. (W. C.) (2,700; 25-60). —"Quality Street" (M-G-M). Looks like bust, with nobody raving. "Back Stage Idea" of F and M also lacked polish naturally, although ending with fair finale. Slow at $15,400.

United Artists (W. C.-U. A.) (2,100; 25-60).—"The Dove" (U. A.). Nothing big here. Sofer and orchestra nice feature. $11,000.

Columbia (U) (1,000; 25-50) "Beau Sabreur" (Par.). Not in it with "Beau Geste," which stayed three weeks at $12,000 for opening week. "Sabreur" is due to remain two weeks, fair. Ushers garbed a la beau. $8,700.

Blue Mouse (Hamrick) (950; 50-75). "Jazz Singer" and Vita (W. B.). Proving best repeat picture ever here, fourth week holding strong. Catching repeaters. $11,000.

Pantages (1,500; 25-65).—"Silk Legs" (Fox). Rather nice with Madge Bellamy, while Francis X. Bushman big draw on stage in playlet. De Wight Johnson band also (Pan.). $11,000.

Orpheum (2,700; 25-75).—"Let 'Er Go Gallagher" (Pathe). Holding to average. $14,700.

President (Duffy) (1,650; 25-$1). —"Rain" (Duffy stock). Like "Rain" a lot. Advance sale biggest ever at this house. Held strong all week, mats and evenings, practical capacity. $9,300, big.

Pollard Doing "Show Boat"

Despite reports to the contrary, Harry Pollard is still assigned to direct "Show Boat" for Universal and is preparing the story.

UFA'S 'WALTZ,' FRISCO, BIG AT $29,000

Expectations Upset Though Warfield's Leader Credited —Granada Poor, $22,000

San Francisco, Jan. 31.
(Drawing Pop., 750,000)

There was one bright spot along Market street last week—Loew's Warfield, where gross intake nearly equalled that of the Granada and California combined. It was a big week in every sense, brought about by nobody knows what. Screen feature was the UFA production, "The Last Waltz," with a cast practically unknown to film followers. Many of the Warfield regulars had witnessed "The Waltz Dream," another UFA production, in which several of the current players participated, but from the box-office standpoint almost anyone would have been justified in laying odds that it wouldn't hold a candle to the Beery-Hatton combination at the Granada. The unexpected happened and Warfield literally swept the street.

The three other West Coast houses—control acquired last week by Fox—didn't do so handsomely. Granada was a distinct disappointment. While the screen feature did not rank any too well, there was a corking Fanchon and Marco stage show, one of the best all-around bills sent here in months. There is a new orchestra leader at the Granada, who got over like a house afire. Owen Sweeten has only been here a week, but he looks set.

Mary Pickford's latest, "My Best Girl," wound up a dismal two weeks at the California. "Sadie Thompson" slipped on second week at the St. Francis, though the revenue kept the house in the profit class. This one has still a third week to go, but present indications are the final week's intake will be perilously close to the danger mark. Looks very much as though two weeks hereabouts are enough for any of the big pictures.

"First Auto's" Flop

Mournful week at the Embassy for Barney Oldfield's film debut, "The First Auto," didn't mean a thing. Oldfield was only briefly featured, but the title was a sure-fire "stop" when it came to patronage. Out Wednesday night to make room for Tin-Tin-Tin on screen and in stage appearance.

Ruth Elder was two days late in opening at Pantages, but will be held through Saturday and Sunday to make the full week. Aviatrix had a satisfactory week, but business was nothing to brag about. Screen feature just ordinary.

Estimates for Last Week

Warfield—"The Last Waltz" (Par) (2,672; 35-50-65-90). No question but Rube Wolf is responsible for much of heavy draw. Close to $29,000. Considered immense.

Granada — "Wife Savers" (Par) (2,785; 35-50-65-90). Looks like pay crowd is getting fed up on Beery-Hatton combo. Last week's $22,000 didn't spell much joy.

California—"My Best Girl" (UA) (2,200; 35-65-90). Only fair business for Mary Pickford. Final week, about $11,500.

St. Francis — "Sadie Thompson" (UA) (1,375; 35-65-90). Gloria Swanson given credit for draw, though curiosity to see treatment of "Rain" helped. Second week at $10,000, profitable.

Embassy—"The First Auto" (Warners) and Vitaphone (1,367; 35-50-65-85). Another instance where indications are you've got to have something on screen to draw 'em. Title didn't mean a thing at box. Good exploitation helped what revenue there was. Little better than $7,000, disappointing.

"Girl From Chicago" Is Strong in Tacoma, $5,000

Tacoma, Jan. 31.
(Drawing Pop., 125,000)

Last week found interest centered at Broadway, where Dave Good opened to good results as m. c. House has been without one for two weeks and it didn't help the Fanchon-Marco shows any. In fact "Back Stage" especially lacked something. Good made good and seems finished master on stage.

(Estimates for Last Week)

Broadway (W. C.) (1,600; 25-50). —"Love" (M-G-M). Gilbert and Garbo nice pair to draw to. Biz up. $6,800.

Pantages (1,450; 25-50).—"Silk Legs" (Fox). Just so so. $6,600.

Blue Mouse (Hamrick) (650; 25-50).—"Girl from Chicago" and Vita (W. B.). Started off like house afire. $5,000, very big.

Rialto (W. C.) (1,250; 25-40).—"Beau Sabreur" (Par.). Not up to expectations. $2,400.

Colonial (W. C.).—"Les Miserables" (U) and "Underworld" (Par.), second run and split week; improved a little $1,100.

JANNINGS HAS RIALTO'S RECORD; $51,000 WITH "LAST COMMAND"

Griffith's "Drums" Acting Funny at $2—"Simba" of Animals Evidencing Strong Support—Roxy Hit $106,000—"Student Prince" Holds Over

No real excitement along the Street last week, Joe's back from Florida and there won't be much for him to look at. One highlight was the Rialto going to a new record with "The Last Command," which ticked off $51,000 at the Rialto. This is about $1,400 better than "In the Navy Now" did there but, like other Jannings pictures, "Command" accomplished the figure without much fuss. Everybody knew the 42d street corner was pretty busy and just took it for granted.

Roxy and the Paramount each leaped ahead, $14,000 and $7,300 respectively. "Sharpshooters" turned in $106,000 to the Cathedral, while "Beau Sabreur" and a good unit pushed the big Publix house to $73,600. Greta Garbo's holdover week at the Capitol slipped back $12,500 to $65,200, while $50,200 was claimed for Chaplin's third week at the Strand. This picture is finishing its originally scheduled four weeks this Saturday and will not stay over that period. It is also currently playing the Brooklyn Strand.

"Texas Steer" did fairly by the midget Cameo in turning in $4,000, while "Thanks for the Buggy Ride" didn't do much for the Colony, where around $9,000 was tabbed.

"Gentlemen Prefer Blondes" distinctly disappointed at the Rivoli at but $23,200 for the second week. The picture's three weeks' stay will be cut short this Friday at six p. m. to make way for a special reserved seat "society" showing of "Sadie Thompson" (U. A.) that night. Local debs will act as the house staff for the performance and all that sort of thing. "Sadie" starts to grind the following noon.

"Simba's" Backing

On actual figures "Simba," the Martin Johnson animal picture, far outran "Drums of Love" by getting $16,400, compared to around $7,500 for the Griffith film. The hunt film has the backing of natural history societies and plus the advance rotagravure section stuff in the Sunday dailies has been bouncing along nicely.

The Griffith film is a complex. Tabbed a beautiful picture by everyone, business never really got started until Sunday night. It opened Tuesday (Jan. 24). Figures to do better than this opening week, but by just how much is the question. United Artists understood to have another six weeks to go on its lease of the Liberty, "Gaucho" having already finished nine weeks and "Drums" one.

Tieup with school children and party nights helped "Uncle Tom" climb $1,200 to $8,500. "Jazz Singer" goes along evenly at $18,900, and "The Enemy" is trying to stave off the inevitable rigors of a $2 showing. "Chicago," at $6,100, is another picture feeling the strain of trying to make the $2 grade over too long a stretch. Film never meant to be two bucks worth except for exploitation and four weeks. Just holding on now until Fox takes over the house Feb. 12 with "Four Sons," opening Feb. 13.

"Wings" increased slightly in registering $15,400, and "Love" dipped away from capacity at the Embassy in its ninth week to $9,800.

Heavy snowstorm Saturday and a slippery Sunday didn't help the Broadway houses over the weekend.

Estimates for Last Week

Astor—"The Enemy" (M-G) (1,200; $1-$2) (6th week). Causing worry, and understood boys have held meetings as to what can be done to help overcome $2 handicap; maybe $9,000.

Cameo—"Texas Steer" (F. N.) (519; 50-75). Will Rogers film did fairly for this little house; $4,000. "Helen of Troy" current.

Capitol—"Divine Woman" (M-G) (4,620; 35-50-75-$1.10). Second week for Garbo coasted down $12,500 to $65,200; house currently playing "Student Prince" for first showing around here at pop prices and holds for second week.

Carroll—"Simba" (997; $1-$2) (2d week). Animal picture started off briskly, with natural history societies, students, etc., much interested; getting overflow from program theatres on week-end nights, but late drop-ins only procuring seats from adjoining lobby specs; consistently good all week and at $16,400 strictly okay.

Central—"Uncle Tom's Cabin" (U) (922; $1-$2) (13th week). Play for school children and church night parties beginning to count; last week showed increase of $1,200 for old melo classic at $8,500.

Colony—"Thanks for Buggy Ride" U) (1,980; 25-50-75). Still to get picture which will sponsor substantial gross jumps for house; this one not it with $9,000.

Criterion—"Wings" (Par) (973; $1-$2) (25th week). Not yet seriously disturbed; as long as they keep Lindbergh flying won't be doing this one any harm; $15,400 steady and slight increase over previous week.

Embassy—"Love" (M-G) (596; $1-$1.65) (10th week). Heavy screen romance dipped away from capacity after nine weeks; all right, though, at $9,800.

Gaiety—"Chicago" (Pathe) (808; $1-$2) (6th week). Picture in near-final week, with one more to go before Fox takes house; "Four Sons" (Fox) due here Feb. 13; satirical film on Mayor Thompson's town not supposed to stay over four weeks at $2 and feeling strain of forced going; $6,100; will eventually reach Strand, on the next block.

Liberty—"Drums of Love" (U. A.) (1,234; $1-$2) (2d week). D. W. Griffith film mystery; rated corking picture with tragic ending problem as to drawing power; first capacity house Sunday night following Tuesday opening; should subsequently better $7,500.

Paramount—"Beau Sabreur" (Par) (3,400; 35-50-75-90). "Beau Geste" sequel drew on that relationship and outstanding stage unit; doing $73,600, increased gross $7,300 over preceding week.

Rialto—"Last Command" (Par) (1,960; 35-50-75-90) (2d week). Sent house to new record with $51,000; about $1,400 above previous high, held by "Navy"; second week end, despite Saturday snowstrom, as big as opening for $17,000; house running film eight times a day.

Rivoli—"Gentlemen Prefer Blondes" (Par) (2,200; 35-50-75-90) (3d week). Below expectations since opening; second week's $23,000, $7,800 drop; exits Friday at six o'clock to allow for special showing that night of incoming "Sadie Thompson" (U. A.); latter film starts following day.

Roxy—"Sharpshooters" (Fox) (6,205; 50-$1.65). Helped house little; jump of $14,000 sent week's total to $106,000; currently playing U picture with another from same firm to follow next week, "Love Me and World Is Mine."

Strand—"The Circus" (U. A.) (2,900; 35-50-65-75) (4th week). Chaplin will not stay beyond scheduled plan of four weeks; $50,200 for third week, drop of $19,900 from second week and $31,000 under first week's announced figure.

Warners—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (17th week). With "Wings" as steadiest of $2 entries; last week, $18,900.

'PAJAMAS' AT $12,000 MONTREAL'S LEADER

Too Cold Weather Busted Up Good Week—Vaude 50-50 With Film at Capitol

Montreal, Jan. 31.
(Drawing Pop., 600,000)

Sub-zero weather latter half of week and a blizzard Wednesday dropped gold as well as mercury. Up to Wednesday all houses were set for good returns. Both legitimate theatres well attended and three hockey games playing to capacity.

Vaude short turns at the Capitol are about 50-50 as an attraction with the pictures. Change in opening date at this house from Sunday to Saturday has emphasized the difference between it and the Palace, where the picture is the main show.

"Beau Sabreur" started out well with the ballyhoo on the "Beau Geste" sequel angle. The Palace looked like getting a big gross, but weather beat it down to $11,000.

Loew's and the Imperial continue to stress vaude end of their shows.

Estimates for Last Week

Capitol (2,700; 60-85), "Get Your Man" (Par.). Rates with vaude; $11,000.

Palace (2,700; 55-85), "Beau Sabreur" (Par.). Started out with a bang, but fell off owing to weather; $11,500.

Loew's (3,200; 45-75), "Pajamas" (Fox). Canadian setting helped this; $12,000.

Imperial (1,900; 30-85). "Dress Parade" (Pathe). Helps fill out vaude show; $4,500.

Strand (800; 30-40), "Honor First" (Fox); "A Harp in Hock" (P.D.C.); "Silver Slave" (Warners), and "Arizona Wildcat" (Fox). All together, $3,500.

PHILLY'S BLIZZARD BROKE UP WEEK END

But Stanley Did $36,000 on Whiteman's Return—Fox, $26,000 With Stage Show

Philadelphia, Jan. 31.

Paul Whiteman again wowed the town last week when he brought his orchestra back to the Stanley after their two highly successful weeks last fall.

With weather decidedly against them and the accompanying picture one of only moderate drawing power, the Whiteman bunch pulled the Stanley's gross last week up to $36,000, and perhaps a little over. It might have hit the $40,000 mark without the heavy rain and the Saturday afternoon and evening blizzard.

Up to Thursday business was O.K. all around, but after that most of the houses had tough scratching to offset the weather handicaps.

"Wings" held on prettily up at the Aldine and kept over or around $17,300. It's the special's ninth week in Phily. It looked, up to Thursday, as if "Sunrise" at the Fox-Locust would be able to get $15,000 gross, but when the storms came along that chance was passed and the final figure was just over $12,000.

The Fox, with "Gateway of the Moon" as the feature and "Syncopation Revels" as the presentation headliner, got fairly good notices and showed every sign of building steadily throughout the week. Result was a gross of $26,000. Good.

Karlton changes its policy to include first-run specials, with a higher top, and the first picture is "Love," with John Gilbert and Greta Garbo.

The Fox-Locust and Aldine are, of course, holding over "Sunrise" and "Wings" respectively.

"The Jazz Singer" is announced to come into the Fox Feb. 6 and stay for a run.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"The Gorilla" (1st Nat). Picture only fairly strong, but return of Paul Whiteman and his orchestra brought gross up to $36,000 despite very bad weather.

Stanton (1,700; 35-50-75)—"My Best Girl" (U. A., 3d week). Dropped to $10,000 or maybe less in third and final week. "Gentlemen Prefer Blondes" opened Monday.

Aldine (1,500; $2)—"Wings" (Par, 9th week). Aviation special still big, although weather brought it down to $17,300 last week. Stay indefinite.

Fox (3,000; 99)—"Gateway of Moon" (Fox). Picture fairly well liked and bill, headed by elaborate dance and jazz act, "Syncopation Revels," built steadily up to time of blizzard Saturday. Got $26,000, despite weather.

Arcadia (800; 50)—"The Harvester" (F.B.O.). Popularity of book held week's business up to $4,000.

Karlton (1,100; 50)—"Tea for Three" (M-G). Lew Cody picture just fair at $2,500. This week house inaugurates new policy with run pictures.

Fox-Locust (1,800; $1.65)—"Sunrise" (Fox, 2d week). Weather hurt, but $12,000.

"Ironsides," $13,000, Record, Strand, Prov.

Providence, Jan. 31.
(Estimated Pop., 300,000)

With schools closed for the mid-year graduation period, business made the most of a good break and let the afternoon houses bring the grosses up to good totals.

Again the Strand with a record week with "Helen of Troy." At the Majestic "Come to My House" along with Movietone and Tom Mix helped to keep an even keel.

A very good film, "Sharp Shooters," teamed with a large stage revue, for good biz at Fay's. Uptown, across the city, failed to continue its sensational second run draw.

Estimates for Last Week

Strand (Ind) (2,200; 15-50), "Old Ironsides" (Par.) and "That Certain Thing" (F. N.). Great stuff, with new high gross around $13,000.

Carlton (Fay) (1,474; 15-50), "The Wizard" (Fox) and some passable vaude. Satisfactory at about $3,800.

Majestic (Fay) (2,500; 15-50), "Come to My House" (Fox) and Tom Mix in "Arizona Wild Cat" (Fox) along with Movietone. Around usual at $6,000.

Fay's (Fay) (2,000; 15-50), "Sharp Shooters" (Fox) with smart vaude. Somewhat better than par at $5,600.

Uptown (Ind.) (1,500; 10-25), "Spring Fever" (M.-G.) and "Girl in Pullman" (Pathe) first half; "Gentleman of Paris" (Par.) and "Bugle Call" (M.-G.) closing half. Second run across city good for about $2,650.

Rialto (Fay) (2,000; 10-25). Repeat offerings carrying along with fair success, around $1,250.

"NOOSE" SENT CHICAGO TO $50,000; 'H.O.T.,' ROOSEVELT, $18,000, GOOD

"Last Command" Opened at McVicker's to $28,000; In for 4 Weeks—Garbo Film and Ash at Oriental, $41,000; Below Average—No Alibis Last Week

Chicago, Jan. 31.

If Chicago weren't a village of pioneers, brought up on crock-beans and salt pork, the brutal, ear-freezing climate that came riding in last week on one of those famous Chi breezes would have lammed the box offices for a row of reds. But grosses had nothing to blush about.

The Chicago dropped five grand in taking on Barthelmess's "The Noose," but $50,000 in admissions can't be wrong as long as the house average is in the lower 40's. This film secured a good line of daily notices.

"Private Life H. O. T." was warm enough to buck the weather, and wound up its first week with $18,000 at the Roosevelt. With plenty of encouraging comment bandied about by those who saw, the film should keep its foothold here for a while.

Another new entrant, "The Last Command," got off niftily at McVickers with $28,000 from the Jannings devotees. Usually a sart like this at McVickers indicates a four-weeks' run.

United Artists, which got its first good stride with "The Gaucho," dropped $10,000 in the second week of that film, but can't be squawked about. "The Circus," slated to follow, is looked for to give the house a record. At the Oriental a normally good Paul Ash show and Greta Garbo in "The Divine Woman" lifted taks-ins $3,000, with this still a little under the previous pace.

Ninth week of "Teh Jazz Singer" saw a small drop at the Garrick but still getting good play.

Estimates for Last Week

Chicago Publix)—"The Noose" (F. N.) (4,100; 50-75). Barthelmess picture gave house several thousand above normal at $50,000. Previous week was $5,000 above that.

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; 50-$2.20) (9th week). Only picture in city on legit scale, dropped little through bad weather break, hitting over $14,000; caught on unusually well here.

McVickers (Publix)—"The Last Command" (Par) (2,400; 50-75). Jannings picture on opening doubled gross of previous week and looks okay for three more; very favorable notices; $28,000.

Monroe (Fox)—"Sharpshooters" and Movietone (Fox) (975; 50-65). Manager Cohen got something his boys wanted and recuperated somewhat; $4,100. Tom Mix is in this week.

Oriental (Publix)—"Divine Woman" (M-G) (2,900; 35-50-75). Garbo picture best Oriental has had in moons, but with Ash show house still couldn't hit former stride; did $41,000.

Orpheum (Warner)—"Beware of Married Men" and Vita (W. B.) (776; 50). Moderately good week on drop-ins with $7,200.

Playhouse (Mindlin)—"Jeanne Dore"—"Jungle Gods" (Fox). Art has tougher time of it here than in New York. In New York it's just tough; Sarah Bernhardt revival and travelog $4,100.

Roosevelt (Publix)—"Helen of Troy" (F. N.) (1,400; 50-60). Erskine's satire brought raving notices and plenty of talk; debutted at $18,000; very good.

State-Lake (Orpheum)—"Texas Steer" (F. N.) (2,800; 25-50-65)—Will Rogers feature in unfavorable spot with vaude; got house up a little to $18,000.

United Artists (U. A.)—"The Gaucho" (U. A.) (1,702; 25-75). Second week of Fairbanks showed $10,000 drop to $24,000, but still okay; "The Circus" follows.

LOCAL KIDDIE STUNT BIG IN MIL., $10,500

Majestic Did Best Week in Year With Hoo Ray Tie-Up—Kids in Drove

Milwaukee, Jan. 31.
(Drawing Population, 650,000)

Old man winter scored again last week and while Milwaukee shivered the grosses went on the toboggan the last half, knocking them down below any figures written for some weeks. Starting out great, the cold took the upper hand Wednesday and the houses were unable to entice the public from the fireside.

Garden closed the "Jazz Singer" after four weeks. Closing week's $8,100 brought total for the run to $40,000 or more, setting a record for holding a picture.

Thomas Meighan showed the doubtful he is still a drawing card in Milwaukee. His picture opened big at the Alhambra but died suddenly in midweek when the cold wave set in, closing to $8,300.

Purchase of the Midwesco chain, formerly Saxe, in the Fox deal, left that string in the air with no reliable grosses obtainable for last week. Clocking would indicate a drop for the Wisconsin due to the absence of Dave Schooler, m. c., and the cold.

Estimates For Last Week

Alhambra (U.) "City Gone Wild" (Par.) (1,800; 30-50). Saturday and Sunday business big, got about half gross of week; $8,300.

Garden (Brin.) "Jazz Singer" (War.) (1,200; 25-50-75). Four weeks came to juicy end with big total of above $40,000. Last week's hit $8,100.

Majestic (Orph.) "Wolf Fangs" (War.) (1,600; 10-25-50). Monster business brought in by Jackie "Hoo" Ray, "Our Gang" movie kid on tie-up with newspaper and stores on making local kid movie. House packed from opening to closing daily despite cold. Kids came in droves. House did best business in year. Easily mounted $10,500.

Merrill (Midwesco) "East Side, West Side" (M.-G.) (1,200; 25-50). Bad drop after opening. Picture failed to click. Below $5,000.

Miller (Midwesco) "Camille" (F. N.) (1,400; 25-50). Stage band and second run down town. House held up at usual gross of around $7,000.

Palace (Orph.) "Come To My House" (Fox) (2,400; 25-50-75). Picture no draw with fair stage bill; $14,000.

Strand (Midwesco) "Wife Savers" (Par.) (1,200; 30-50). Beery-Hatton picture not as well liked as others. Lucky to get $5,000.

Wisconsin (Midwesco) "Man Crazy" (F. N.) (2,400; 35-50-60). Stage show not so big without Schooler, m. c.; picture hit fairly well. House may have gotten $15,000, from clocking estimate.

BUFFALO BUT AVERAGE

Only Unusual for Last Week "Kings" at $1.50 Top

Buffalo, Jan. 31.

Little stirring at the Buffalo picture theatre box offices last week. Business appeared to have settled down to merely average takings.

"King of Kings" at the Erlanger overshadowed everything else in town. The Teck being dark, last week was another all-picture week for Buffalo.

Estimates for Last Week

Erlanger (1,300; 50-$1.50)—"King of Kings" (Pathe). Showed extraordinary strength toward end week. $15,000.

Buffalo (Publix) (3,600; 30-40-65)—"Gentlemen Prefer Blondes," "Treasure Ships." Picture feature showed strong at the beginning and end of engagement. Personal appearance of Ruth Taylor Wednesday failed to bolster midweek business. $26,500.

Hip (Publix) (2,400; 50)—"Serenade" (Par) and vaude. Held own at $14,500.

Loew's (Loew) (3,400; 35-50)—"The Lovelorn" (M-G) and vaude. No particular distinction in program. $12,500.

Great Lakes (Fox) (3,400; 35-50)—"The Wizard" (Fox) and vaude. Accent decidedly on vaude side. $10,000 to $11,000.

Lafayette (Inde) (3,400; 35-50)—"Wild Geese" (Tiffany), Vita and vaude. Bill chiefly remarkable for return of Vita. Braced slightly, but still far from satisfactory. $11,000.

Business Getter Reward

Chicago, Jan. 31.

In a business-getting contest held among their house managers Finkelstein & Ruben awarded the following winners a trip to Chicago: Joe Ryan, Madison, S. Dak.; William Rezac, Hibbing, Minn.; Stanley Segalbaum, Minneapolis, Minn.; Robert S. Guiterman, St. Paul.

The men were entertained by Gus Sun, Harold Finkelstein and Billy Diamond. Sun made a special trip here.

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143 W. 40TH ST. N.Y.C.

CHAPLIN'S 'CIRCUS' ON TOO SOON NEEDED ADVANCE NOTICE?

Comedy Film's Run but 2 Weeks in Strand to $7,500 2d Week; $10,000, 1st—"West Point," 1st Wk. at State, $17,000, Minneapolis Last Week

Minneapolis, Jan. 31.

It's just one blizzard and cold wave after another this winter. Last week's bliz hit Wednesday and the temperature flirted with 10 below for four days.

"West Point," at the State, built up and seemed to have just the sort of stuff local screen devotees want.

Week produced an unexpected surprise in the comparative flop of the new Chaplin picture, "The Circus," at the Strand. First week, at around $11,000, was a disappointment, for a Chaplin, but it was thought trade would build. Takings, however, did not hold up sufficiently strong to warrant the retention of the picture for another week and it was bowed out. This is the shortest run for a new Chaplin film here in years.

Broadway Reports

Minneapolis was the first city in the country outside of New York to get "The Circus," the arrangement having been in celebration of the treaty of peace signed between F. & R. and United Artists. The picture, too, was very well liked, nothing but favorable comment being heard on every hand. The conclusion reached is that it is a mistake for a local house to run a big picture day and date with New York, and that the most profitable procedure is to wait until after the film has had the prestige of a Broadway engagement and reports of its merits have filtered in on the public through various agencies and routes.

The fans liked "Shepherd of the Hills" and it did fairly well at the Garrick, considering the weather and that the house offered nothing else for the 60c admish. One week, however, was sufficient for this picture.

Dolores Del Rio drew quite a bit of trade to Pantages in "Gateway of the Moon," while "Ben-Hur," at 25c, was a magnet for the Grand. Bancroft and Conklin did not get much of a play with "Tell It to Sweeney," at the Lyric.

Estimates for Last Week

State (F. & R.) (2,500; 60). "West Point" (M-G-M). Wm. Haines, star, and picture great combination. Public waxed highly enthusiastic. Close to $17,000. Remarkable under all circumstances. Prolog only on stage.

Garrick (F. & R.) (2,000; 60) "Shepherd of Hills" (F. N.). Well exploited; trade not any too brisk; $7,000; fair.

Strand (F. & R.) (1,500; 50) "The Circus" (U-A). Second and last week. Whale of comedy, but failed to get up high box office momentum for some unexplainable reason. About $7,500. Very disappointing.

Lyric (1,350; 35) "Tell It to Sweeney" (Par). New comedy team of Chester Conklin and George Bancroft did not click strongly in initial offering. Picture pleased: $1,800.

Grand (1,100; 25) "Ben-Hur" (M-G-M). Third loop showing: $1,200; above average for house.

Hennepin-Orpheum (2,890; 50-75) "South Sea Love" (F-B-O) and vaude. Picture not much, but vaude splendid for change; $15,500; very fine.

Pantages (1,650; 50) "Gateway of Moon" (Fox) and vaude. Star, Dolores Del Rio, and picture, magnet; $6,700; good.

Seventh Street (1,480; 40). "Chain Lightning" and vaude; $5,000; fairly good

Long Work 'Womanhood'

Los Angeles, Jan. 31.

Not satisfied with the adaptation made by Rupert Hughes of "Womanhood," an original by an unknown writer for the Inspiration-Halperin production for United Artists, Olga School, local screen writer, has been engaged for a screen treatment of the story.

Inspiration-Halperin has big ideas for "Womanhood," claiming to have worked two years in building the story, and will spend a year in production.

Gloria de Cota, sent to Hollywood by the Mexican government through winning the Mexican national beauty contest, and given six months' work at the DeMille studios, has been released by the latter.

She is being given screen tests by the Inspiration-Halperin combination for a lead in "Womanhood."

MIDLAND-MAINSTREET DID $50,000 ON WEEK

Killed Rest of Downtown in K. C., Except Pantages—Newman, $3,000

Kansas City, Jan. 31.

"The Student Prince" at the Midland, and "Shepherd of the Hills" at the Mainstreet, were the choices last week, with business heavy at each. It looked like old times to see these two houses, a block apart on the same street, jamming the seats.

The other half of the story for the first runners in that district at times not enough in to pay for the lights. Business was so bad it seems but a question of a few more weeks like the past two before some will have to drop out.

Capitol, formerly Garden, starting earlier as a vaude-film house, and a few weeks ago changing to a musical tab policy, with pictures, washed up Sunday.

Estimates For Last Week

Midland (Loew)—"Student Prince" (M-G-M) (4,000; 25-35-60). "Syncopation" on stage and sure enough jazzy. Picture well liked. Saturday opening capacity and Sunday night house unable to care for ticket seekers. $32,000.

Newman (Loew)—"Two Flaming Youths" (Par) (1,920; 25-35). Good old-fashioned hoke, but not much money getter. But slightly better than preceeding week. $3,000.

Liberty (Ind) — "Coney Island" (1,000; 25-50). Sam Carver, running this house independently since Universal gave it up, doing everything to lure fans in; serving tea and cake on mezzanine in afternoon and giving two street car tickets to evening trade, but last week worst house has ever known. Picture good entertainment but title and lobby display failed to draw. No other excuse. $1,700.

Mainstreet (Orpheum)—"Shepherd of the Hills" (F. N.) (3,200; 25-50). Fact that author, Harold Bell Wright, lived in Kansas City when writing this story of Missouri Ozarks gave engagement local angle. Also stage show. Lines in front looked like old times. One of best weeks in months. $18,000.

Pantages—"Wolf Fangs" (Fox) (2,400; 25-30-50). Picture full of thrills. Vaude full of variety. Show well liked. Business just little under normal. $6,500.

"What Price Glory," Movietone, at Globe, offering in connection with stock. New Uptown (Universal) on split week, had "Wild Geese" first half, and "Cheating Cheaters," last half, for pictures.

Evelyn Egan's Operation

Los Angeles, Jan. 31.

Evelyn Egan, picture actress, injured several months ago when her machine collided with a steam shovel, has left the hospital and was given an office position by Al Christie until her injuries are completely healed.

She has now returned to the hospital to undergo a plastic operation. An attempt will be made to cover up all facial scars so she can return to acting.

ATMOSPHERE!

Riviera Film Corp. is doing a production in New York under the title of "A Son of New York." What could be more natural that the leading man indicated in the title should be an Argentine dancer named Bruno Valletty.

More native atmosphere in the person of Fifi Rodiva, French danseuse. On top of that one of the character roles is done by Raffale Bongini. Among the authentic metropolitan backgrounds are places in Central Park and "West 110th street," according to the press agent's copy.

N. Y. to L. A.

Arthur Hornblow, Jr.

L. A. to N. Y.

Gloria Swanson.

ST. CECELIA BALL

The oldest as well as the most exclusive social function in the United States held annually at Charleston, South Carolina, is the St. Cecelia Ball.

No expense is spared to obtain music in keeping with the importance of this extraordinary event.

For many years the St. Cecelia guests have danced to the strains of a MEYER DAVIS ORCHESTRA.

PITTSBURGH RUINED 'SADIE' WITH 20 CUTS

Penn Got $33,000, Less by $3,500 Than With "West Point"

Pittsburgh, Jan. 31.

Drawing Pop. 1,000,000)

Generous slicing by the censors of "Sadie Thompson" in the last two reels, and 20 cuts in all, hurt business at the Penn accordingly, as the house opened to a near record Monday, with a dropping off during the week. Weather bad Wednesday and Thursday did not help, either, this condition being in all theatres.

In the Swanson picture as here one got no idea of what it's about in the last reel at all. The Penn did $33,500, drop of $3,300 on "West Point" of the week before.

Grand did only fairly with "The Love Mart." Davis had "Two Flaming Youths" and also sort of flopped. At the Aldine, Claire Windsor in "Fashion Madness" did no better than others.

(Estimates for Last Week)

Aldine (Loew) (2,000; 25-35-50). Vaude and "Fashion Madness"; $10,230.

Cameo (U) (600; 35-40). Conrad Veldt in "A Man's Past." House using line "Where the picture's the thing." Average business of $1,400.

Davis (Keith-Stanley) (2,100; 35-50-75). $9,500 gathered up with "Two Flaming Youths," assisted by 7 stage acts.

Grand (Stanley) (2,700; 5-50). "Love Mart," Billie Dove. Not as good as former Dove pictures; $10,570.

Penn (Loew) (3,700; 25-35-60). $33,500, about average for this house, with Gloria Swanson in "Sadie Thompson" and stage show. Business opened with a rush, but business had the heart cut out of it.

STATE, ST. L., LEADS WITH 'PRINCE,' $39,900

Ambassador, With "Blondes," About Normal at $34,300—State's Gross Very Big

St. Louis, Jan. 31.

(Drawing Pop., 1,000,000)

"The Student Prince" at Loew's State last week classes with the best pictures, says one St. Louis reviewer. Jolson's "Jazz Singer" Vitaphone performance at the Grand-Central went into its fifth week.

Estimates for Last Week

Ambassador (Skouras)—"Gentlemen Prefer Blondes" (3,000; 35-65). Called well worth while by reviewers. Ed Lowry still hittin' 'em over the fence with his stage shof; $34,300.

Missouri (Skouras)—"Wife Savers" (3,800; 35-65). These low comedy favorites always seem welcome to certain type of fans; $20,900.

Grand-Central (1,700; 50-75).—"The Jazz Singer" (W. B.) Vita. Fifth week. $15,200.

Loew's State (3,300; 25-35-65).—"Student Prince." Teddy Joyce continues to please as m.c.; $39,900.

St. Louis (4,280; 35-65)—"Silk Legs," Vaud. After two weeks of poor pictures, St. Louis presented interesting little comedy. Vaudeville also.

Orpheum (2,200; 25-50-75)—"The Wizard" and vaudeville.

Capitol (Skouras, small downtowner)—"Wine," featuring Clara Bow, and "A Sailor's Sweetheart," with Louise Fazenda; double bill.

Champ Crasher's Job

Los Angeles, Jan. 31.

"One Eyed" Connelly, the world's champion gate crasher, has come into his reward. He has been made gate tender at the Fox studios, defending the Western avenue entrance.

He wears a gray uniform and authority sits upon him like a flaming sword. If you haven't a pass, you haven't a chance.

"One Eye" is, in short, the toughest gate man west of the Rocky Mountains.

'SORRELL,' AT $15,000, BIG WEEK IN PORTLAND

"Jazz Singer" in 5th Week at Blue Mouse—Oriental, $30,000 With "Eagle"

Portland, Ore., Jan. 31.

Broadway jammed them to near capacity with "Sorrell and Son" and Franchon and Marco's "Lace Idea." "The Jazz Singer" keeps up getting money at the Blue Mouse. With Vitaphone in fourth week.

"We're All Gamblers" given a panning by the press, but came through with a profitable gross.

Tebbett's new Oriental sure clicking. This new house will continue to bring the trade for at least a few months.

Upon the taking over the J. J. Parker and United Artists of the West Coast Broadway, some time in February, the Rivoli, at present the run house of the town, is scheduled to be turned into a grind.

The new Publix house is nearing completion, although no opening date announced. It is said the house will be ready by Feb. 20. It will seat 3,200 and is patterned after the Paramount, New York City.

"Wine," Universal re-issue, which was originally booked for the Columbia, but which was refused a permit by the Censor Board for a local showing, has been bought by the Orpheum. Hal Murphy, manager of the Orpheum, will make a bold attempt to get the picture into his house. The city fathers have refused to intervene in the matter

Estimates for Last Week

Oriental (Tebbetts) (2,500-25-35). "Fighting Eagle" (De Mille). Big independent house brought good crowds, but slipped on week over previous weeks. Srodka's orchestra and Glenn Shelley, organist, popular. $30,000.

Broadway (W. C.) (2,000; 40-60). "Sorrell and Son" (U. A.). First U. A. picture in house for months. One of biggest weeks. Fanchon and Marco's "Lace Idea" and Ollie Wallace on stage. $15,000.

Columbia (U.) (800; 35-50). "We're All Gamblers" (Par.). Tommy Meighan picture given panning by press, but got good week. $6,000.

Blue Mouse (Hamrick) (750; 50). "Jazz Singer" (Warners). Film could run indefinitely. Fourth week and held over. Biggest run business in history of house. $6,800 and again held over.

Orpheum (Orph.) (2,000; 15-25-50-75). "Dead Man's Curves" (Ind.). Picture secondary. Stage vaude draw.

Music Box (Henry Duffy Players) (1,300; 35-50-75). "The Goldfish." Henry Duffy stock. After completing two big weeks on "Rain," Duffy company connected to over $7,500 on "The Goldfish."

Liberty (W. C.), "Open Range" (Par.). This house going along for no reason at all. Expected that West Coast Theatres will soon install a Punch and Judy show here as a stimulant for biz.

Hollywood (W. C.) (1,600; 25). "London After Midnite" (M. G.). Lon Chaney picture bolstered business at this big suburbaner. On three-day run, house connected to the extent of around $1,500.

Rivoli (Parker-W. C.) (1,210; 35-50). "The Shepherd of the Hills" (1st N.). Picture slowed down on second week. Santaella's orchestra and Cecil Teage, organist, hits.

HEALY COMM. COUNSEL

Washington, Jan. 31.

Robert E. Healy, of Vermont, has been named chief counsel of the Federal Trade Commission. He succeeds Bayard T. Hainer, of Oklahoma, who resigned because of ill health.

Mr. Hainer argued the Government's case in the Famous Players-Lasky case before the commission.

SKETCHES FOR TWO

A requisition has reached New York to procure playets suitable for vaudeville, for Renee Adoree and Irene Rich.

Both of the women stars intend to temporarily leave the picture colony for a vaude tour.

STARS DON'T HOLD UP IN SOUTHLAND

Mix's Film Indicates 'Western' Decline—Norma Talmadge Falls Off $4,000

New Orleans, Jan. 31.

Variety's declaration that westerns were dying was borne out last week when Tom Mix, in "The Broncho Twister," sent the gross at Loew's State almost $2,000 below normal. Westerns used to be great for the house, with Mix the standout of all cowboy luminaries.

Another important star failing to stand up was Norma Talmadge, in "The Dove." She dropped the Saenger down $4,000 from the previous week.

"The Divine Woman" surprised at the Strand by giving that house its best gross in months, but "The Devil Dancer" did not mean much to the Liberty. Nor did "Dance Madness" help the Orpheum, which skidded terribly.

A ray of sunshine at the Palace when "Monte Cristo" sent that theatre above $5,000. The Tudor limped along with "Slightly Used."

Estimates for Last Week

Saenger (3,568; 65), "The Dove." Only $16,100.

State (3,218; 50), "Broncho Twister." Westerns about through here. Total $13,200.

Orpheum (2,400; 75), "Dance Madness." Just $6,700.

Strand (2,200; 50), "The Divine Woman." Generally commended; $4,800.

Liberty (1,800; 50), "The Devil Dancer"; $2,400.

Palace (2,300; 40), "Monte Cristo." Drew splendidly; $5,300.

Tudor (800; 40), "Slightly used." Lucky to do $1,200.

Nellie Revell Walks Out; Couldn't Stand Anger

Detroit, Jan. 31.

Nellie Revell abruptly left her job as publicity director for the new United Artists theatre here last week. It happened after a run-in with Lou Anger, the U. A. representative.

The same occurrence was reported between the publicist and Anger when Miss Revell attended to the free space for the premiere of the U. A. theatre in Chicago. It was reported in Chicago before Miss Revell had been there a week and with frequent stormy seances with Anger that she intended quitting but is said to have remained through her fondness for Jos. M. Schenck.

This latter was made quite evident when Miss Revell, upon her first salary day in Chicago and after she had filled the local papers on the U. A. opening and "The Dove," its opening attraction, a check for one-half week's salary was handed to her by Anger. He is said to have informed Miss Revell that since she did not arrive in Chicago until Thursday only a half week's salary was due her.

Nellie Irritated

Working here for the new U. A. house with an advertising appropriation of $5,000 for three weeks and against the tremendous local newspaper influence of the Kunsky theatres, Miss Revell became intensely irritated at the constant nagging by Anger.

All Miss Revell would admit was the quitting and intended returning to New York. She added that while she liked Joe Schenck for a boss, she couldn't stand Anger.

This is the first regular publicity post Miss Revell has accepted since her remarkable recovery and departure from a hospital in New York, after four years there as a ceiling watcher. In Chicago her space grabbing for the U. A. house had never been surpassed.

Proctor, Film Salesman, In Theatre "Feel" Jam

Salt Lake, Jan. 31.

Tom Proctor, 30, salesman, was arrested charged with improper advances toward a 11-year-old girl in a downtown picture house here. A policeman in the boxoffice of the theatre ran up the aisle, chased Proctor out and caught him.

He protested, saying he had merely stretched out his legs during the show and crowded the girl. A scuffle followed, the man refusing to go back to the theatre.

Proctor was overpowered. The girl's story was that he had attempted to maul her.

INDIES APPROACH SAPIRO

FARM ORGANIZER MAY LINE 'EM UP

Attorney Who Obliged Henry Ford's Apology May Attempt to Organize Independent Exhibs Thruout U. S.—Starting With Greater New York—$100,000 Yearly Salary With 5 Percent Film Purchase Tax by Indies to Provide Funds

NOT TO OPERATE

Negotiations are on between the leading independent picture theatre owners of New York and Aaron Sapiro, attorney and organizer, who sued Henry Ford for $1,000,000 for libelling the Jews and won his case, in the form of an apology, to form a booking combination representing to the exhibitors what the Hays organization is to the producers and distributors.

Sapiro is being offered $100,000 a year salary, this sum and the cost of his office to be met by a 5 per cent. tax on total amount of film purchased.

Thirty exhibitors so far, some representing independent chains, are interested. This buying power represents $3,500,000 a year.

With the launching of this organization it is expected the other independents will join, the purchasing power of all the independents being in the neighborhood of $6,000,000 yearly. The independent theatres of the better grade, around 300 in New York, would constitute a greater buying force than all the chain houses in this territory combined.

Trying for Years

The independent exhibitors planning this deal, members of the Theatre Owners' Chamber of Commerce, have been trying to form a combination for several years, so far unsuccessfully. Most realize, finally, that unless they combine, and soon, they may be driven out of business within the next three years.

While no one has ever been able to mold the local independents into one body some hope is held out that Sapiro may be able to accomplish the hitherto impossible on account of his succesful experience in organizing the farmers, who were an even more irreconciliable group than the exhibitors. Sapiro has organized a considerable number of other enterprises, all successfully, from reports.

If Sapiro can handle the local situation he may be requested to follow with a national organization campaign.

The combination would be invaluable to exhibitors because it would give them an opportunity to get pictures at a reasonable price where

(Continued on page 26)

6 Road-Show Films' History

Just six genuine $2 roadshow pictures to date. This takes in all pictures and lists only those films which have gone across the country and profited by special showing at special prices.

It's an elite circle into which few have been able to break, including "Birth of a Nation," "'Way Down East," "The Covered Wagon," "Ten Commandments," "The Big Parade" and "Ben-Hur," in that order.

Of these six but two were sent into production with road showing the release plan, "Ten Commandments" and "Ben-Hur." Of the sextet it is noteworthy that D. W. Griffith has had two, Paramount two and Metro-Goldwyn-Mayer two.

At the present time Paramount is threatened with another, "Wings," which has done well in the key cities but has yet to prove itself in the lesser population centers.

How the four program pictures became $2 is as follows:

"Birth of a Nation." Decision made to roadshow the picture around a table in Schrafft's 23d street store less than a month before the picture opened in New York on March 3, 1915. D. W. Griffith, J. J. McCarthy and Henry E. Aiken around the table at the time, with Thomas Dixon, author of "The Clansman" from which the "Nation" was adapted, having to be argued into the plan. The first $2 picture.

"'Way Down East." D. W. Griffith and J. J. McCarthy decided to road show the film in the lobby of the 44th Street theatre the third or fourth night after the opening. Road showed one season, and could have gone two.

"The Covered Wagon." Already sold on program to about 400 exhibitors when J. J. McCarthy walked into Adolph Zukor's office and said he'd like to handle it. He had viewed it at the Criterion theatre shortly after it opened. Result was a conference between Zukor, Sidney Kent and McCarthy with picture sent out for $2.

"The Big Parade." J. J. McCarthy was on coast to look over "Ben-Hur" and watching advance footage on "Parade" in a studio projection room when he tagged it as a road show picture. Scene of girl being dragged by truck, and then a solitary figure in the middle of the road on her knees convinced McCarthy it was $2. Picture unfinished at that time.

Gil Boag Back to Coast; May Produce on His Own

Gil Boag started westward Monday for Hollywood, where he may become a film producer on his own.

Before leaving Mr. Boag said he had no complete idea, but admitted the producing bug had bit him. As general manager for his wife, Gilda Gray, Boag was largely active while her various pictures were in the making.

Miss Gray is now making personal appearances with her latest Goldwyn picture (U. A.), "Devil Dancer." As Miss Gray will travel with the film for about 20 weeks, it suggests that there may have been more in the recently reported marital differences between the pair than the suspected press agentry, although there is no doubt of the latter angle.

It is said that if there is to be a Boag-Gray separation, it will be arranged amicably. Report is that Miss Gray recognizes to what heights she has been brought by her husband and freely credits him, leaving nothing to be settled between them excepting a division of property.

Boag denied he had a young woman on the coast as a star for a production, should he decide to start one. He said rather he would first look about for a connection with a releasing organization when reaching the studio hunting grounds.

Chi. Exhib. Meeting

Chicago, Jan. 31.

Members of the contract committees representing exhibitors, distributors and producers held meetings at the Congress Hotel today for the purpose of deciding on procedure. Pete Woodhull, president of the M. P. T. O. A., was elected chairman of the exhibitors' committee.

Voting on a new form of contract, scheduled for tomorrow, may be done in closed meeting, with only the three members representing each faction present. Exhibs wanted open voting so that they could observe the trend of affairs.

Money Man's Aid On Coast for Info

Los Angeles, Jan. 31.

Grant L. Cook, Detroit attorney and business advisor to I. A. Young, financial backer of Tiffany-Stahl, is now on the coast with headquarters at the Tiffany-Stahl studios.

His mission is to learn more about the picture business.

CRUZE, BURNING UP, GIVES PATHE NOTICE

Los Angeles, Jan. 31.

James Cruze will not renew his contract with Pathe-De Mille to release his productions after his present contract expires.

Last Friday in the Ambassador, Cruze was conferring with Elmer Pearson on the matter, when the director started to burn up. Hot words were freely exchanged, and Cruze walked out, after telling Pearson he was through with Pathe for good.

It is understood Cruze is now negotiating with F. B. O. for release of his pictures, and that he will go to New York to sign a contract next week.

Von Eltz Flat

Los Angeles, Jan. 31.

After spending several years in independent pictures Theodore Von Eltz has accumulated $6,300 in liabilities and has no assets.

He says so in bankruptcy.

MATIESON RUNAROUND

Promised Percentage of Profit on $3,000—No Dough Yet

Los Angeles, Jan. 31.

Otto Matiesen, screen actor, claims he is getting the runaround from Sam Friedman and Edward Spitz, producers of "The Last Moment." They had him in the picture with the understanding that he would get a percentage of the profit. The picture was directed by Paul Fejos and made at a cost of $3,000.

Matiesen worked for about five weeks with the understanding he would receive $5,000 from the first moneys when the picture was distributed.

Now the actor claims the film is being shown in the east and that Friedman and Spitz have refused to make payment or permit him to examine their books.

Mindlin in Court To See Daughter

Chicago, Jan. 31.

Frederick A. Mindlin, part owner of Chicago's Playhouse theatre (pictures), was divorced in 1926. The Mindlins have a daughter, now four Shortly after securing her decree, by default, Mrs. Mindlin married James Clark Hoskins. Since her marriage to Hoskins it was alleged that she had represented him to the child as her father.

Mindlin, per attorney Benjamin H. Ehrlich, appeared in Judge Thomas J. Lynch's branch of the Chicago municipal court and sought to modify his divorce decree so that he might see his daughter. In 1926 Mrs. Hoskins was given sole custody of the child.

Judge Lynch continued the motion for 90 days and ordered that Mindlin may visit his daughter once a week and call her on the telephone at similar intervals.

"And," quoth the judge, "he can call himself 'dad' while with her."

Saving Time Again

Chicago, Jan. 31.

Starting March 4 the present schedule of 63 hours on Southern Pacific, Union Pacific and Santa Fe railroads from Los Angeles and Frisco to Chicago will be cut to 61 hours and 15 minutes.

This saving of 1:45 applies on extra fare trains.

JOE SCHENCK IN N. Y.

Joseph M. Schenck arrived in New York Sunday, coming directly through from the coast.

DIRECTORS AFTER INFO IN HICKMAN TRIAL

Los Angeles, Jan. 31.

The opening of the trial of William Edward Hickman, confessed kidnap-murderer of Marian Parker attracted a score or more of directors and actors who sought first-hand information of major case court procedure. Local authorities co-operated with the film men to the extent of reserving close up seats for those who expressed a desire to attend the hearing.

Among those present on the opening day were Edward Sloman and Edward Laemmle, Universal directors; Richard Wallace, First National; Victor Fleming and Ernst Lubitsch, Paramount; Clarence Brown and King Vidor, M-G-M.

Vidor wrote a by-line story of the case for a local daily. Several directors suspended studio work to attend the trial.

R. Crewe With Hearst And Due for Coast Job

Regina Crewe of the "Morning Telegraph" goes Hearst within the month to do a news letter on movies for the New York "Mirror." Eventually Miss Crewe will go to Hollywood and do for Hearst's tabloids what Louella Parsons is writing for the New York "American" and nationally syndicated.

Miss Crewe succeeds Dorothy Herzog, who is now film editor for FBO. Miss Herzog was formerly picture reviewer in New York, going to the coast to do film correspondence. Bland Johaneson has since succeeded Miss Herzog as the picture critic and quickly commanded attention for her pithy and breezy film critiques. Miss Johaneson remains on the "Mirror" as its picture reviewer.

Miss Crewe's husband, Herbert Cruickshank, continues on the "Telegraph," which paper he rejoined after leaving it for a spell to go on the now merged "Picture World." Eventually Cruickshank will accompany his wife to the coast, where he has other connections and which "The Telegraph" open for Bernard leaves his film reviewing post on Simmons. The latter is now the advertising manager but has written picture stuff and will combine both duties on Cruikshank's resignation.

"Board of Trade" for Eastern Film Hopes

A mysterious "Board of Trade of the Motion Picture Industry" has appeared on the scene with the motto, "bring production back to its birthplace."

Membership appears to be among merchants and others who were hit hard when the eastern studios closed and who would profit by a resumption of production around New York.

The new "Board of Trade" is located at 145 West 45th street in the office of Joseph Ornato, producer of short subjects and industrial films. Inquiry there developed that it is little more than a mail address for the propaganda scheme.

Helen Costello's Marriage Turns Out to Be Poison

Los Angeles, Jan. 31.

Love's young sweet dream is poison to Helene Costello, Warner featured player, and Jack Regan, former college hero, who have separated after four months of married life.

Regan is returning to Washington, where he will work in the advertising department of a newspaper.

Lady Douglas in 'B'way'

Los Angeles, Jan. 31.

Lady Sholto Douglas, English night club hostess now on the coast, will appear in the cast of Universal's film version of "Broadway," if officials of the studio succeed in persuading her to accept an offer made her.

Lady Douglas has not given the producers an answer as yet.

Joan Crawford Wearing A Wedding Ring

Los Angeles, Jan. 31.

Joan Crawford wore and displayed a platinum wedding ring at Friday night's opening of "The Circus" at Grauman's Chinese. She is reported to have married Douglas Fairbanks, Jr., last week in Mexico.

Fairbanks is under age and would need parental consent to marry in the United States.

Neither would confirm.

JAMES HALL'S DIVORCE SEEMS BIT IMPORTANT

Los Angeles, Jan. 31.

The names of James Hall, Paramount screen actor, and Merna Kennedy, Chaplin's leading lady in "The Circus," are being linked romantically.

Hall needs a divorce first from his wife.

AMERICA'S ONLY NATIVE BORN JOINED TOGETHER
"SIAMESE" TWINS
MARY and MARGARET GIBB, of Holyoke, Mass., together with their mother, Mrs. John R. Gibb (the only mother to ever survive the birth of Siamese twins)
Offering a delightful act, assisted by RAY TRAYNOR and THE DANCING SHERR BOYS
K.-A. Representative, SOL. TUREK

AMUSEMENT STOCKS SINK BACK; PATHE CRASHES; STANLEY WEAK

Ticker Sharps See Liquidation in Loew—Fox Makes Best Showing on Talk of Heavy Wall Street Backing—General Market in Midst of Scare

Influenced partly by general market conditions, but more by individual considerations, practically all the amusement shares sank back from their tops last week and early this week, or dropped further into new bottoms.

Loew was back below 62 yesterday, after touching for the third time its old top of 64, accompanied by the comment of shrewd ticker readers that there were signs of liquidation by important operators. Paramount was quiet at and generally below 113, the line at which it had developed resistance to selling pressure up to the last week or so.

Pathe crashed again, this time to 13¼, with corresponding weakness in its bonds, a 7 per cent. issue which returned to its former low of 80. This slump was attributed, besides the dividend passing, to frightened selling by small holders who had the stock wished on them when the Keith-Albee connection was ballyhooed last year.

Fox did best of the group, although even that much-touted issue was not immune from pressure during the worst of the uncertainty about tight money, Federal Reserve Board brakes on speculation and such things. In this case the inside "dope" was that the Wall Street banking sponsorship for the Fox stock was engaged in an effort to clear itself of a speculative following. In this connection stories are afloat downtown which seek to identify the sponsorship of Fox as one of the biggest interests—indeed the very biggest—in the financial district.

Customers' room gossip has it that this concern does not want a public following of trailers, and from time to time will maneuver to shake it off. Meantime a large part of the stock has been taken out of the market and the floating supply so reduced that only minor buying has a disproportionate effect.

Stanley at 50

Stanley, which sold above 90 before the distribution of stock last year, climaxed its progressive decline last week, selling around 47, but promptly rallying to better than 50. The bottom was reached just before the announcement of the income statement for 1927, showing dividends just earned but net not appreciably above the showing of 1926. Recovery was based on belief the worst was known and had been discounted.

This was only one of a number of financial statements made by film and theatre concerns. Most important was the unofficial forecast of Paramount's 1927 net, placing it at the rate of between $12 and $13 a share of common. The Street had been led to expect something better. What particularly threw cold water on enthusiasm was the figure of around $3.75 for the Sept-Jan period. This and the feeling that pool holdings had been reduced, put the issue in a highly unfavorable light to ticker followers.

Loew Operation

The explanation of Loew's sudden upturn, during a session when prices were falling all around, was that that information had been allowed to leak from inside, tending to show that appreciation of real estate holdings would make a brilliant showing on reappraisal. That explanation sounded weak, as it had been called to attention many times in the past. It isn't reasonable to believe that rising real estate values over a 15-year period could result in a sudden wave of buying some Wednesday morning. The fact that the move started during a generally weak market was the best indication that it was a deliberate operation. When the upturn halted on the old point of resistance, the conclusion was obvious that it was with the consent, if not with the co-operation, of the operating clique.

Stanley showed net profit of $3,235,337 for 1927, compared with $3,148,809 in 1926. For the same periods the gross was $37,060,000 compared to $22,909,000, an excess for 1927 of nearly $15,000,000, indicating either enormously increased operating cost or, as likely, important expansion.

Shubert Theatres reported net of $630,626 for the six months up to Jan. 1, equal to $3.75 a share of common, compared with a net per share of $4.03 for the same period of the preceding year. This, of course, was sufficient explanation for the dip from 75 to yesterday's price of 64¾, and also for the inspired upswing of a couple of months ago.

Summary of trading for the week ending Saturday, January 28:

STOCK EXCHANGE

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
40⅝	39½	2,100	American Seat (4)	40½	39½	39½	− ½
169	163½	5,200	Eastman Kodak (8)	169	164¼	164⅞	− ⅛
106	105½	600	First National 1st pref. (8)	106	106	106	+ ¾
88¼	82	40,600	Fox Film class A (4)	88¼	84	84¾	−1½
63⅞	57	175,200	Loew's, Inc. (3)	63⅞	57½	61⅞	+3⅞
26¾	22½	9,600	Madison Square Garden (1½)	26¼	24⅞	25¾	+ ⅛
26	25⅛	1,000	Metro-Goldwyn 1st pref. (1.89)	26	25⅝	26	+ ¼
8½	7½	1,400	Motion Pict. Cap	8½	7½	8½	+1
24½	22⅝	1,900	Orpheum	24½	23	24½	+ ½
102	99¾	600	Orpheum, pref.	102	101	101	+1¼
117⅜	111¼	45,900	Par.-Fam.-Lasky (10)	115	112¼	113⅞	+ ⅝
18½	13¼	10,900	Pathe Exchange class A	17⅞	13¼	13¾	−3⅝
4½	2¾	4,800	Pathe Com.	4	2¾	3¼	− ¾
69¾	65	4,800	Shubert (5)	67⅞	65¼	65¼	−1¼
99¾	96½	140	Universal Pictures 1st pref. (8)	97½	96½	97½	+ ¾
26¼	22	8,900	Warner Bros. class A	25	22¾	23	−2

CURB

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
5	4	300	Film Insp. Mach.	5	4½	5	+ ⅛
1⅝	1¼	100	D. W. Griffith	1½	1½	1½	+ ¼
22	19⅞	8,200	Fox Theatres	21¾	20½	20¾	+ ½
16	12¼	1,300	Loew deb. rts.	16	12¼	15	+2
16¾	13	2,600	Warner Bros. B	15¾	14¼	14⅝	−1⅜

BONDS

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
101	99½	$34,000	Keith 6s (Stock Exchange)	100¼	99½	99½	− ⅝
108½	106¼	156,000	Loew's 6s (Stock Exchange)	108½	107	107⅞	+1
94	92¾	32,000	Shubert 6s	93⅛	92¾	93	.....
81½	80	92,000	Pathe 7s	80¾	80	80¼	.....
102	95⅝	100,000	Warner Bros. 6½s, 1928 (Curb)	101½	99½	99½	−2¼

Loew bonds ex warrants sold $83,000, 101, 100½, 100½, net off, ¼.

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.
36	27½	....	Roxy, Cl. A. (See note) (3.50)	..	..	..
38	30	....	Unit do.	..	..	..
6	7	....	Unit do.	..	..	..
4	6	....	De Forest Phono.	..	..	..
1½	3	....	Technicolor	..	..	..
			Philadelphia			
..	..	5,275	Stanley Co. of America	51¾	50½	51¼
			Chicago			
..	..	....	Balaban & Katz	..	..	61½
			St. Louis			
..	..	....	Skouras Bros.	..	..	40
			Los Angeles			
..		300	Hal Roach, Inc.	24	23½	23¾
			Boston			
..	..	100	Loew's	8	8	8

GOLDBERG PANNED BY SCREEN WRITERS' GUILD

Article in Society's Bulletin—Recites Complaints of Writers for Indie Producer

Los Angeles, Jan. 31.

Screen Writers Guild does not take kindly to the tactics of Jesse J. Goldberg, independent film producer, in his business relations with its members. Several complaints have been made regarding transactions had with this producer, who is also known as James Ormont.

Specific complaints are being printed this week in the Screen Writers "Bulletin," official organ of the Guild, which carries the following article:

"Jesse J. Goldberg, Producer

"Jesse J. Goldberg produces for First Division Pictures, Inc., and directs as James Ormont, also accepting screen credit for authorship on his productions as William Gilbert.

"Goldberg engaged Ruth Todd to write the adaptation and continuity of a picture to be called 'Comrades.' Miss Todd's agreement called for payment of one sum for adaptation and continuity, and another sum, two-thirds as large, as a bonus if the picture was made for less than a stipulated production cost.

"Miss Todd's understanding was that Goldberg's financial backers would not approve the amount unless payment were handled in this manner, and that the picture would certainly be made under the bonus deadline, and that she would receive all the money mentioned in her agreement. But the picture, unfortunately, ran past the bonus amount and she received only the flat price mentioned in the agreement. Story was credited to William Gilbert but only part of the price she expected was credited to Ruth Todd.

"Goldberg engaged Arthur Gregor to do a story and continuity for an advertised title, 'Polly of the Movies.' Gregor wrote four stories, the last of which was sufficiently acceptable to prompt Mr. Goldberg to issue checks covering half payment of the price agreed upon for story and continuity. One of these checks was dishonored by the bank (Miss Todd had the same experience), but later made good.

"Then Goldberg quarrelled with Gregor and took legal action to force Gregor to return the money he had received, attaching money due Gregor at another studio and attaching Gregor's bank account.

"The net result of Gregor's employment is that Goldberg had four stories and a script, made a picture based on one of the stories, paid half the price agreed upon and forced Gregor to spend money for legal aid to keep the other half. Goldberg also claimed, as due him for this money—after demanding that Gregor return it—another story written by Gregor and sold to one of the larger studios. This claim was withdrawn by Goldberg when the studio refused to attach any importance to it. Goldberg has also annoyed Gregor in other ways.

"Jean Plannette and George Dromgold, as a team, agreed to write, scenarize and title a production for Goldberg, payments to be made on account as the work progressed to stated degrees of completion. They delivered an accepted story and script and received their money, partly in checks dishonored and later made good, up to a final $100 claimed by Dromgold. Goldberg now refuses to pay this $100, and has informed Dromgold that his attorney is under instructions to proceed legally against Dromgold for the return of the money he has already received.

"It is obvious that these writers have profited more in experience than in cash as a result of their employment by Jesse J. Goldberg."

F. R. JONES' COMEDIES

Los Angeles, Jan. 31.

F. Richard Jones, formerly supervisor of the Hal Roach comedies and later director of Douglas Fairbanks in "The Gaucho," is negotiating with Pathe to produce two-reel and feature comedies, to replace the contract held by Mack Sennett.

IN BETWEEN FINDS HOLLYWOOD STUDIOS 50% UNDER NORMAL

5,000 Studio Employes Idle—Preparing for New Programs—How Producers Are Now Working—Fox Is Busiest, but Still at Two-Thirds Normal

Los Angeles, Jan. 31.

While preparing for the '28-'29 program of production, coast studios are working 50 per cent below normal, with approximately 5,000 regular studio employees idle.

Activity at the coast studios is as follows:

United Artists, two companies working where four is normal.

M-G-M, two with six normal.

First National, six with eight normal.

Pathe-DeMille, five against eight normal.

Warner, dark since New Year's, one company making Vitaphone records, as against five feature companies normally.

Universal is making a grandstand play to clean up all productions in preparation and working eight companies, against the same number normally.

Hal Roach, anticipating to close two months ahead of its annual vacation, working to capacity with three short comedy companies.

FBO, two companies actually shooting, against six normally.

Fox, considered the busiest studio on the coast at this time, working eight features and three comedies, against a total of twelve, normal.

Metropolitan, rental studio when Pathe can spare it, two companies working, with facilities for six.

Christie working to capacity with two companies, hoping to complete its Paramount '27-'28 program in time to close the studio at the usual vacation time.

Tiffany-Stahl, two companies working, with facilities and aim for a normal condition of six.

Educational, preparing to clean up on last year's product, with but two companies working where five is normal.

Paramount, four companies working, with facilities for eight normal.

Aside from the leasing studios, including Tec-Art, California and Poverty Row, there is very little doing in production.

Critic's Xmas Gross Gone

A New York evening tabloid film reviewer (femme) lost an exceptionally large haul of Xmas graft through an attempted display of importance. The girl film scribe, who also does some radio work for the tab, got an exceptionally large gross from both sources. She decided to pile it all into a taxicab and make a cruise to Broadway for the purpose, in turn, of dropping off a little token to the girls connected with the Broadway picture houses.

The first stop-off, at the Capitol, to see Bessie Mack, the revieweress took her little bundle with her into the theatre building, leaving the cab waiting for her with its tonneau full of the gross.

When she came down to the street again, taxi, Xmas presents and all were gone. And not traced to date.

CHRISTIE'S 42 COMEDIES FOR PAR NEXT SEASON

Los Angeles, Jan. 31.

Charles Christie, business head of Christie Studios, leaves for New York Feb. 15 to confer with Paramount officials on the schedule of Christie co. .edies for next season. Christie produced 36 two-reel comedies for Par. distribution this season, and will probably increase this number to 42 for next season, making six additional comedies to take the place of the Edward Horton series of six made by the Harold Lloyd organization last summer.

The Christie contract for Paramount distribution covers three years and also provides for Christie to produce one special feature comedy each year. "Tillie's Punctured Romance" is the season's special, with nothing definite set for next season's feature.

WARNERS' NEW OFFICE

General Offices Shortly Moving to West 45th Street in New Building

Without announcement, Warner Brothers have erected a building on West 45th street, next door to the Martin Beck theatre, just west of 8th avenue, for their general offices.

Removal will occur the later part of this month.

The building is of six or seven stories, with some space rentable to outsiders.

STANLEY CO. CHANGES

(Continued from page 5)

some of the Stanley crowd thought Boyd should give First National far the best of it on picture purchases. Boyd declared to the contrary, saying he was buying of Paramount as needed and at a fair price. Besides which Boyd pointed out that Adolph Zukor had been generous in advancing money to Stanley when the latter needed it, and all of that money had not yet been repaid.

That subject grew so serious from accounts, that Zukor and John McGuirk were drawn into it. McGuirk is said to have stated he was powerless in his position as president of the Stanley company, through the authority of the executive council prevailing.

Boyd, looked upon as one of the best film buyers in the country, is reported to have tendered his resignation or threatened to. From accounts, if he did so, it was tabled. It is said Boyd, very wealthy and the owner of much real estate with considerable in the Times Square section, received several offers from large chains when the Stanley fuss became known.

Warners' Studio Fire Loss of $100,000 Insured

Los Angeles, Jan. 31.

Estimated damage amounting to $100,000 was done to Warner Brothers studio when a blaze started on one of the stages, setting fire to a whole block of sets. Loss is covered by insurance.

The fire is believed to have been from the sparks of a trash burner on an adjacent lot. The fire department soon had it under control with a few firemen and studio employees slightly injured by falling timbers.

Film laboratories containing valuable products escaped injury through efforts of studio employees, who immediately poured water over the roofs of the building.

The film library and Vitaphone laboratory also escaped damage.

As the studio had been closed for three weeks no financial production loss was incurred.

Par. Starting 5

Los Angeles, Jan. 31.

With 52 features to be made this year Paramount will start five productions within the next 10 days.

Stories in preparation are "She Wouldn't Say No," featuring Bebe Daniels, to be directed by Clarence Badger; "Ladies of the Mob," featuring Clara Bow, with William Wellman directing; "When Romance Rides," Zane Grey western directed by John Waters; "Three Sinners," featuring Pola Negri, with Rowland V. Lee directing, and "Easy Come, Easy Go," featuring Richard Dix with Frank Tuttle directing.

F. N. Heads West

Los Angeles, Jan. 31.

Clifford E. Hawley, president of First National, with R. A. Rowland and Jerome Beatty will reach the coast in February to confer with Watterson Rothacker and Al Rockett, First National studio heads.

It will be on the layout of next season's program.

EXTRAS' HIGH DAILY AVERAGE IN '27, $8.59; 330,397 PLACEMENTS FOR 35,000

Twice as Many Women Registered With Central Casting Agency in Hollywood as Men, but Twice as Many Jobs for Men as Women—David Allen, Mental Wonder, in Charge of Agency—Only Two Complaints Last Year on Miscasting—More Colored People in Demand

Los Angeles, Jan. 31.

Members of the Association of Motion Picture Producers who obtain their extra talent through the Central Casting Corporation paid a total of $2,838,136 for the services of men, women and children, given 330,397 jobs during 1927. Of this amount $1,453,036 was disbursed between July 1 and Dec. 31.

As the people were paid for overtime the average daily wage earned during the year was $8.59. For the first six months the daily earnings averaged $8.18 and likewise for the last six months without the overtime allowances. The daily wage paid ran from $3 to $25, according to the work required.

In the casting office are three times the number of women registered for employment over men, while there were twice as many jobs for the men during the year as for the women.

This office has been operated for two years under the general management of Dave Allen. Prior to taking the position he operated the biggest casting employment agency for extras on the Coast. Though there are some 35,000 people registered for employment with the Central office, Allen appears to be personally acquainted with about 90 per cent. of them. This is brought out through the fact that only two complaints were made by directors that they had not gotten the exact types called for. In both instances a check up made by Fred W. Beetson, president of the Central Casting Corporation, revealed that the people complained about by the directors had been on a studio request list, and though the Central office knew that they were not the exact types desired, simply followed instruction.

Allen's retentive memory has proven a great time as well as money saver as the Central office during the year expended an average of 32 cents a head in the placement of adults, and 55 cents with children. The latter represented only four per cent. of the placements on the year. The State of California which operates its only free employment bureau during the same year with an organization that has been intact for nine years expended an average of 46 cents a person in securing jobs.

The expense of placing people in positions is borne by the members of the Producers' Association who pay 5 five per cent. of the total daily wage received by the actor for this work. This money is independent of the actor's pay as the latter receives the net amount he is engaged for. It actually cost the producers $141,906 during the year to operate the Central office. In the past the actors were compelled to pay agents from 7½ to 10 per cent. of their salary for securing employment.

220,345 Jobs

During the year there were 220,345 jobs for men with 103,015 of these placements paying $7.50 a day. Though one would expect there would be an abundance of people used at $3 a day, only 2,429 placements of men were made at this figure. For the $5 paycheck 37,078 men signed, while 59,793 got work at $10 a day, most of them wearing dress clothes, and 8,353 found $12.50 checks awaiting them at the end of the day for being in the better dressed class or playing bits.

In the $15 division almost 500 more found employment for bits with actually 8,816 drawing this sized check while 862 men found employment doing small parts for sums ranging over $15, and not exceeding $25 a day.

In the women's division 44.74 per cent. of the placements or 43,800 were given employment at the $7.50 per diem rate. Ten dollar checks were drawn by 31,004, while 865 got $3 slips, and 16,595 drew $5 checks.

Only one-fourth of the amount of work was given women at the $12.50 and $15 rates as was given men. For the former figure 2,086 worked and at the latter 2,976. Between $15 and $25 daily employment was given to 221 females.

$5 Daily for Kids

There were 7,070 days' work for boys and 5,074 for girls. Almost 54 per cent. of the jobs given the boys were at the $5 rate, while nearly 61 per cent. of that given girls was at the same rate. A total of $46,428 was paid out to boys working in pictures and $31,755 to girls during the year.

Besides paying these kiddies salary the studios had extra expense. They all maintain school rooms and teachers for the youngsters while the latter are on the lots. This item alone runs the studious better than $50,000 a year, which signifies that the kids per capita cost more to employ than the adults.

On the year a total of $1,823,205 was paid to the men employed, while the women drew an aggregate of $801,747.50.

The average daily placement of men during the year was 603 and that of women 269, with children averaging 33, or a total average of 905 daily placements.

Not Steady

That figure alone might lead people to believe that work was steady for these people all around. Only 55 women averaged two and one-half days or more a week during the 52 weeks of the year. Also but 12 women of this number hit the two and one-half average; 23 the three-day-a-week average; 13 three-and-one-half days a week; five, four days; one, four and one-half days, and one, five days a week on the year.

Extensive and Expensive Clothes

Eighty-four per cent. of those to find this amount of employment are listed in the casting office as dress women, who have an extensive as well as expensive wardrobe.

In the male division a total of 135 averaged three days or more a week during the year. In figuring out the way they worked, 74 worked three days each week during the year; 40 got three and one-half days; 13, four days, and four, four and one-half days, with the same number getting five days each week. Of this number 65 per cent. are classified in the dress group.

Of the placements made 23,763 were given to veterans of the World War with the total wages to this group amounting to $158,499.

Unusual demand during the year for colored extras, of whom 3,754 obtained placement, and earned $30,036 during the year.

As many extras are always changing their phone numbers or home addresses it is the duty of the phone operators in the central office to list these changes. During the year 4,943 changed numbers one, two, or three times.

The phone in the casting office is used exclusively for placing the people in employment. There is no waiting line in the office each night or morning. The people phone in twice a day and ask if there is anything for them. If there is and they have not called, the central office calls them. The average daily calls made during the year by the central office notifying people of jobs were 493, while 803 made calls each day during the busiest hours to inquire whether there was work for them.

CAREWE EAST FOR STORIES

Los Angeles, Jan. 31.

Edwin Carewe, U. A. producer-director, is en route to New York to complete negotiations for the purchase of four stories to star Dolores Del Rio during the current year. He will remain east about six weeks.

Lewis Jerome, Carewe's business manager, and Harry D. Wilson, press representative, are in the party.

N. Y.'s Last Caster

J. Francis O'Reilley, the last of the picture casting agents, formerly numerous around the Square, has converted his offices into a dancing school.

O'Reilley teaches the fandango to children's classes.

HERCULES' 4 SPECIALS

Los Angeles, Jan. 31.

Hercules Productions, of which Peter Kanellos is president, will make four special productions this year.

Its first is "The Little Wild Girl," from the story by Putnam Hoover with a cast including Lila Lee, Cullen Landis, Frank Merrill, Sheldon Lewis and Jimmy Aubrey.

Others are "Shadows of the Night," from a story by Shelley Carpenter; "Sally o' the South Seas," Hawaiian story by Gordon Romoly, and "Broken Hearts," from a story by Louella Sorrel, who is said to be a newspaper woman on the coast using a nom de plume.

Writers for T-S' 5

Los Angeles, Jan. 1.

Raymond L. Schrock is supervising story development for five pictures to be put in production by Tiffany-Stahl during the next six weeks.

John F. Natteford is writing continuity for "Dellarosa," which Arthur Gregor will direct. Phil Lonegan is preparing "Green Grass Widows"; Harry Ditmar has adaptation and continuity assignment for the next Jack London story; Ben G. Kohn is making story treatment for "Ladies of the Night Club"; and Ethel Jamieson is writing the story for "Lingerie."

Pathe Losing 3 Directors

Los Angeles, Jan. 31.

Three directors, according to reports, are going to leave Pathe-DeMille shortly upon the expiration of their contracts.

They are Paul Sloane, William K. Howard, and Rupert Julian. The latter and Eric von Stroheim until last week were negotiating to return to Universal, but as that studio will close in a few more weeks for at least a six-weeks period, all negotiations were called off until the studio is again in operation.

Par Directors' Jobs

Los Angeles, Jan. 31.

New assignments at Paramount include Frank Tuttle to direct Richard Dix in "Easy Come, Easy Go"; Gregory La Cava to direct the next Esther Ralston picture; Harry D'Arrast to direct Florence Vidor in "The Paris Buyer"; Wallace Beery and Raymond Hatton will appear in "Great Guns" with Frank Strayer at the megaphone.

Tuttle will also direct Clara Bow in "Private Pettigrew's Girl."

TIFFANY'S COLORS ON COAST

Los Angeles, Jan. 31.

Tiffany Color Classics started its first production on the coast with Hans Reinhardt directing. It will be known as "Souvenirs" and has Anna May Wong, Joyzelle Joyner, Esther Garcia and Harold Miller in the cast.

These subjects were formerly made in New York for Tiffany-Stahl release.

S-F 5,000-SEATER IN N. J.

In the present building plan of the new Journal Square theatre in Journal Square, Jersey City, by the Stanley-Fabian Corp.'s chain of 65 in New Jersey, the S.-F. interests are going in stronger for the larger seating capacity as evidenced by the J. S. seating 5,000.

"Katy O'Doone" for Vera Reynolds

Los Angeles, Jan. 31.

Pathe-De Mille is preparing "The Heart of Katy O'Doone" for Vera Reynolds.

Tay Garnet is writing the story.

Syracuse House Goes Presentation

Syracuse, N. Y., Jan. 31.

Loew's new picture house opens here Feb. 18 with a Loew-Publix stage unit, "Fan Flirts."

Incandescent Lighting for Films Now Demonstrating

Los Angeles, Jan. 31.

Demonstrations of incandescent lighting applicable to pictures are being conducted twice weekly at Warner studios under auspices of the academy, under the direction of the Technicians' branch, in cooperation with the Society of Cinematographers and the Producers' association.

Cameramen skilled in the use of mazda lights for film work are in charge of the demonstrations, open to all cameramen, laboratory workers, art directors and technicians. The Warner studios are being used as little production is now going on at that plant.

The first night of demonstrations found nearly 150 present, with the following nights getting attendances of over 200. The experiments are creating widespread interest among cameramen and others.

The final week of demonstrations will take place week of April 2, prior to the convention of the Society of Motion Picture Engineers which will be held this year on the coast.

CONSIDINE'S 5-YR. CONTRACT

Los Angeles, Jan. 31.

John W. Considine has signed a five-year contract with United Artists to function as general manager of their Art Cinema productions.

SENNETT'S SHUT DOWN COSTS 300 JOBS

Everybody Out but 2 Actors and Writer—$400,000 Tied Up in Feature

Los Angeles, Jan. 31.

Mack Sennett has practically stopped making pictures for some time to come. He has rid himself of his entire executive, acting, directorial and technical organization with three exceptions: Johnny Burke, Sally Eilers, players, and a writer.

Sennett, it is said, besides losing his Pathe releasing contract has around $400,000 invested in a feature length picture, "The Goodbye Kiss," for which he has not as yet made releasing arrangements.

John A. Waldron, Sennett vice-president and general manager, is said to be prepared to leave the company until Sennett requires his services, as is Lee Huganin, business manager for the producer.

About 300 people came off the payroll when Sennett decided to shut down.

PARAMOUNT'S '28-'29 PROGRAM OF 70 PICTURES—20 SPECIALS

Stories 85% Selected—Largest Number of Specials Ever Listed by Par.—Jesse L. Lasky in New York—Sales Conventions End of April

For the new season Paramount has settled upon a total of 70 full-length picture productions. Of these, 20 will be in the special class, the largest number of specials ever contemplated by that organization.

Jesse L. Lasky, now in New York, stated that of the total of 70, about 85 per cent had been settled upon, in the story way. He will leave for the coast in the course of 10 days.

Lasky does not expect to again come east until the Paramount sales conventions toward the latter end of April, next. These will take place, as customary, in New York, Chicago and San Francisco.

FBO's 3d Vice on Lot

Los Angeles, Jan. 31.

With Charles E. Sullivan elected vice-president of FBO at a meeting held in New York, that organization now has three vice-presidents in its coast studio. Others are William LeBaron and Edwin C. King.

Sullivan in the past was studio contact man for the New York office. In the future he will function as business manager on the lot, work which King formerly performed.

King is to be in charge of the physical and technical production, while LeBaron will be in charge of production, handling of directors and writers and passing on stories.

The latter returned here from New York this week.

Need Stories for Team

Los Angeles, Jan. 31.

M-G-M has not yet decided whether they will re-sign Aileen Pringle for a new series which would team her with Lew Cody. The company offered a contract calling for $1,000 weekly for 20 weeks out of 28, with continuance beyond a week to week basis and two weeks' notice to be given her at any time the company wishes to discontinue.

Miss Pringle is said to have accepted the proposition, with the company holding the deal in abeyance until certain that the team of Cody and Pringle can be supplied with suitable stories.

PATHE PROGRAM CONFERENCE

Los Angeles, Jan. 31.

William Sistrom, manager for De Mille-Pathe studios, is en route to New York for a two-day conference with J. J. Murdock and John C. Flynn on outline of next year's production. The program was compiled at a studio conference between De Mille, Sistrom, Elmer Pearson and Flinn, but the latter had to leave before completed.

Pearson will remain here until April watching production.

ANOTHER VITA SKETCH

Los Angeles, Jan. 31.

Bryan Foy is directing a new Vitaphone sketch with May McAvoy, Richard Carle and Nealy Edwards.

It is "Sunny California," co-written by Hugh Herbert and Murray Roth.

German Director Leaves Fox for Paramount

Los Angeles, Jan. 31.

Ludwig Berger, German director brought to this country by Fox, has resigned, without making a picture. He goes to Paramount to work on "Koncert," by Herman Behr.

If Berger develops the picture version to pass inspection by Paramount officials, he will be given a contract to direct, with Emil Jannings starred in the film.

Pathe's New Program

Los Angeles, Jan. 31.

Elmer Pearson will remain on the coast until the end of February, completing the line up of next season's releases for Pathe De Mille.

Pearson is laying out the program with Cecil De Mille and other studio officials.

Both Leatrice Joy and Vera Reynolds, under contract to Pathe-De Mille, have a number of months to go before the option periods arrive on their contracts.

Each player will make at least one picture for the company before the options come up for consideration.

LAURA'S "HUSBAND HUNT"

Los Angeles, Jan. 31.

"One Rainy Night," one of the stories involved in the Laura Jensen-Maxine Alton writer-agent legal controversy, will not be filmed by Universal as Laura La Plante's next.

Instead, "The Husband Hunt," original by Harry O. Hoyt, will be made by the star when she returns from a vacation to Honolulu.

Wesley Ruggles will direct.

RUMORED DIFFERENCES ON PRODUCTION MAY SPLIT PATHE-DE MILLE FROM K-A

J. J. Murdock, for K-A, Reported Insistent Film Affiliations Turn Out Lower Cost Product of Better Quality Than at Present—Hot Conferences Going On—Bankers Called Attention to Production Appropriation and Its Use

Heated conferences have been held between Keith-Albee and Pathe-P. D. C. executives. A split may result with K-A throwing its picture affiliations overboard.

Banking interests whom the Albee group influenced to finance Pathe are protesting as but half the pictures required have been made on the money appropriation mapped out for Pathe production activities at the beginning of the season. If the program is to be completed the bankers will have to produce more funds, it is said.

In addition the K-A executives have evidently heard from the bankers whom they interested in Pathe to the effect that they have learned the money spent in production is not recoverable on sales on account of quality and limited outlet, these complaints being passed on to Pathe by K-A.

While Keith-Albee cannot be held legally for the money advanced to Pathe, the former feels partially responsible on account of influencing the financing of the Pathe-P. D. C. affiliation.

The Keith-Albee people are not satisfied, it is said, with the type of picture production turned out by Pathe this season, feeling the difference in receipts in Keith-Albee houses where Pathe pictures have been shown.

De Mille's Position

Difficulties between Keith-Albee officials and Cecil B. De Mille have been current for some time past. With De Mille in a position where he is not obliged to accept orders from Keith-Albee these difficulties have continued up to the present without change in conditions.

It is reported K-A had an official working with De Mille, who was dismissed for trying to show De Mille how to make pictures.

During the conferences held in the past week it has been proposed that a representative of the K-A and banking interests be appointed to advise De Mille on type of picture wanted and to hold down costs, this executive to be paid by Pathe and kept independent of De Mille for salary and position.

It is doubtful whether De Mille will accept the plan. Several Pathe men are being considered for the precarious job.

Murdock's Stand

On the K-A side the chief stickler for low cost productions of a quality to at least draw back their production investments through theatre circulation is John J. Murdock. Though Murdock is president of Pathe, his show interests are mainly with K-A.

It is said Murdock accepted the Pathe presidential post with the understanding all Pathe-P. D. C.-De Mille product would be made at a reasonable cost, not to exceed its possible circulation's gross.

This has not been done, from accounts, through Pathe's limited area for feature films, with Murdock reported continuously remonstrating, to the effect he would prefer to vacate the presidency of Pathe, rather than to be continually at odds with its production division.

Other than the banking connections, neither K-A nor E. F. Albee or Murdock, K-A's principal executives, has any actual money investment of their own in any of the three combined picture concerns.

Salesmen's Officers

New York Film Salesmen (ass'n.) has chosen for the ensuing year: president, G. W. Wolf (Fox); first vice, Gus Soloman (F. N.); 2d vice, Matthew Cahan; treasurer, Saul Trauner (Hollywood); recording sec., M. H. Markowitz (Hollywood); financial sec., B. Rappaport (Tiffany); historian, Jack Goldstein (Commonwealth); sergt-at-arms, Jules J. Jasper (Educational); trustees—Frank Walsh (Fox), Sol Little (Edu.).

Board—Joe Weinberg (Big U), Joe Felder (Pathe), Richard Gledhill (Fox), Jack Ellis (FBO), L. V. Seider (Pathe), Bernard Scholtz (Red Seal).

Home Office Slogan

An ex-manager of a chain theatre says the home office idea is:

Good business, good show.
Bad business, bad manager.

FOXES 5,000-SEATER IN ATLANTA'S MOSQUE

Atlanta, Jan. 31.

A new mosque to serve as headquarters for Yaarab temple of the A. A. O. N. M. S., including as its principal feature a theatre-auditorium, seating 5,000, leased for 21 years by Fox, is to be erected at Peachtree and Kimball streets, in the center of fashionable Atlanta.

The development, exclusive of the amount paid for the lot, will cost $2,000,000 and the auditorium-theatre will be the sweetest thing of its kind in the south.

The policy of the new theatre will include Fox pictures with the matter of stage fare unsettled.

With Atlanta overseated, the boys are trying to figure what a cut the new theatre will take out of the patronage of the downtown houses. The new theatre is on the edge of the fashionable northside residential district and is only a few blocks from the Erlanger theatre.

Philadelphia, Jan. 31.

An $11,000,000 picture theatre seating 5,000 is to be erected on the southwest corner of 17th and Market streets by Fox.

The transaction has involved the acquisition by the Fox interests of one of the largest sites ever assembled for such a purpose, including a frontage of 248 feet on Market street and a depth of 176 feet on 17th, extending to Ludlow street.

Denny's English-Mades

Los Angeles, Jan. 31.

During the shutdown at Universal City for February and March, Reginald Denny will go to London to make two pictures for British National.

Universal will release the pictures in America.

GERMAN TRIP OFF

Los Angeles, Jan. 31.

Ernest and Edward Laemmle and Willie Wyler, Universal directors, who were to have left this week for New York to sail for Germany, are not going.

Carle Laemmle has decided that they remain here to prepare on future productions.

It is likely that German directors will turn out the necessary pictures to conform with the German quota.

CHANEY IN "KONGO"

Los Angeles, Jan. 31.

M-G-M purchased the screen rights for "Kongo," stage play, and will make a picture from it with Lon Chaney starred.

Carewe's Crew's Return

Los Angeles, Jan. 31.

Edwin Carewe, United Artists producer; Lew Jerome, business manager, and Harry D. Wilson, press agent, will return from New York March 5, at which date production on "The Bear Tamer's Daughter" starring Dolores Del Rio, will begin.

Lang Back With Columbia

Los Angeles, Jan. 31.

Walter Lang, director, returns to Columbia to make a picture.

Lang is under a term contract to Columbia. He was loaned to James Cruze to direct two pictures for Pathe-De Mille release.

Fight Film, Ohio-Made, Is Finally Passed

Chicago, Jan. 31.

After prolonged legal controversy, showing of the Tunney-Dempsey fight pictures finally has been permitted in Ohio.

John L. Clinton, state censor, had refused to review the films on the grounds of illegal transportation. The Midwest Film Exchange secured a mandamus and forced Clinton to review the picture, proving the print in question had been made in Ohio. The film was passed.

Leatrice Joy's Change

Los Angeles, Jan. 31.

On the expiration of her contract with De Mille March 1, Leatrice Joy, Pathe star, will sign with Inspiration for one picture to be released through United Artists in England.

The story, by Finis Fox, has been written. Fox will also direct production, which is scheduled to start in London early in June.

JIMMY STARR AS ADVISOR

Los Angeles, Jan. 31.

Jimmy Starr, who was known as the official lot jester for Warner Bros., where he wrote titles in his spare moments, is now functioning as a gag man at First National.

The balance of the time he is writing a series of articles in the Los Angeles "Record" telling producers why they are right and wrong.

NILS ASTHER'S BASE CHANGE

Los Angeles, Jan. 31.

M-G-M has purchased the unexpired portion of United Artists' contract with Nils Asther.

He plays the lead in "Laugh, Clown, Laugh," for M-G-M.

UFA EXCHANGES IN EASTERN SECTION

The Brilliant Film Corp. has been formed to distribute UFA films in the entire eastern district, headed by David Brill, for the past year manager of the Tiffany Exchange at 729 7th avenue, New York. Brill severed connections with the Tiffany offices Jan. 28.

The new distributive channel for UFA has a contract signed by Brill for five years. The contract also includes 26 short subjects.

It is the agreed plan of Brill, with Wynne Jones, New York representative of UFA, assenting, to establish exchanges in various cities.

Joseph Stock has been named treasurer of the new distributing organization.

Buenos Aires Studio

Los Angeles, Jan. 31.

Hollywood Argentine Film Company, which will produce Tom Mix pictures in South America, have signed Edward Langley as art director. Langley was with Douglas Fairbanks in the same capacity for eight years.

Under his contract with the South American company Langley will supervise construction of a studio to be built in Buenos Aires and will leave New York with the first group to go south Feb. 18.

McCarthy on M-G-M Lot

Los Angeles, Jan. 31.

John P. McCarthy is back on the M-G-M lot to direct the picture originally called "Women Love Diamonds." A picture was made and released under that title last year.

McCarthy and M-G-M temporarily parted company when the director declined to play second fiddle to Robert Flaherty, who was sent to the South Seas to make a picture.

JUNE COLLYER'S STATUS

June Collyer was mentioned in Variety's issue of Jan. 25 as an M-G-M player.

She is with Fox and one of this year's crops of Wampas baby stars.

EXHIBITORS OPPOSED BEFORE TRIAL BOARD

Matter of Protection on 'Glory' in Brooklyn—Fox Let Out as Defendant

William Morrow, operating the Heights theatre (Borough Hall) Brooklyn, N. Y., brought suit against Fox before the joint arbitration committee from the T. O. C. C. and New York Film Board of Trade, for alleged violation in protection of "What Price Glory?"

Fox, represented by Louis Nizer, attorney, joined A. S. Goldberg, attorney-exhibitor, owner of the Gold and Borough Hall theatres as a co-defendant, claiming Goldberg was responsible for any breach proven against Fox.

Upon Nizer's statement to the board of the facts and Goldberg's assent, Fox was let out of the case.

This made Goldberg the direct defendant and the hearing continued. After arguments the board found in favor of the plaintiff and awarded Morrow $250 damages for one picture. This means that Goldberg will be held responsible for all other films played by him (Goldberg) ahead of Morrow.

The suit was treated as the action of one exhibitor against another. Goldberg represented himself and Theodore Cooper looked after Morrow's interests.

Goldberg's defense was that, according to a booking arrangement between Morrow and himself, Goldberg was permitted to play the picture ahead of Morrow, despite the contract.

Morrow argued that the booking arrangement had been ended by Goldberg and he had no right to play "Glory" ahead of him.

Rudnick's Case Dismissed

An application for an injunction against Paramount brought by M. Rudnick (Rudy Corporation), heard by the joint arbitration committee of the T. O. C. C. and the New York Film Board of trade, was denied by the board.

Exhibitor Rudnick, by his attorney, Harry Schuman, claimed that he had bought protection for his Myrtle theatre over the Parthenon at Myrtle and Woodbine streets, Brooklyn, and that Paramount was serving Keith's Madison ahead of him.

The defense declared Keith's Madison was farther away than the Parthenon and could not be included in the protection.

Ingram's All-English Film

Louis Blattner, of International Production, has engaged Rex Ingram to direct a picture for United Artists release. It will be made in England with an all-English company, starring Alice Terry.

Ingram has not chosen the story as yet.

RALPH INCE'S DOUBLE WORK

Los Angeles, Jan. 31.

"Notices," an original by Viola Brothers Shore, will be Ralph Ince's next for F. B. O.

He will direct and star in the picture.

Production stars Feb. 15.

MONTA BELL ASSIGNED

Los Angeles, Jan. 31.

Monta Bell, M-G-M director, returned from Europe, has been assigned to direct "Dark Fires," original by Dorothy Farnum.

Hunt Stromberg supervising.

Gordon Cooper, Pathe Director

Los Angeles, Jan. 31.

Pathe-De Mille has Gordon Cooper as director on a term contract.

Cooper was assistant to William K. Howard, and recently handled the megaphone on "Sin Town," a western picture.

Von Sternberg's Police Story

Los Angeles, Jan. 31.

Joseph von Sternberg will direct George Bancroft and Evelyn Brent in a story of the New York police written by Oliver P. Garrett, former New York "World" reporter.

Jules Furthman is writing the screen adaptation.

M. G. Cohen Elevated

Los Angeles, Jan. 31.

Martin G. Cohen has been promoted from film editor to head of the cutting and editing department of Tiffany-Stahl productions.

CHICAGO'S HEAVY BREADLINE TELLS OF UNEMPLOYMENT

Many of Jobless of Higher Calibre Than Usual—No Effect on Picture Houses Yet—Relieved Situation During 1928 Looked For

Chicago, Jan. 31.

Since December the Salvation Army has had a breadline in Chicago ranging from 200 to 600 persons daily.

Statistics compiled by the Illinois Department of Labor show the present number of unemployed is greater that at any time since 1922.

The horde of 'boes and panhandlers infesting the Loop makes New York's Times Square parasites seem like a coterie of philanthropists in comparison. Loop workers remark that they are being nicked for more "coffee money" than they have been in years.

An unusual angle of the unemployment situation this year was disclosed by Sidney W. Wilcox, chief of the Illinois Bureau of Labor Statistics. Wilcox stated the breadline was exceptionally small in comparison to the number of jobless, as quite a percentage of the latter are of the class who subsist with the aid of relatives and friends during tough periods, indicating the jobless are of a higher type than ordinarily. Such a condition usually makes itself felt in show business a few months after it has been in existence.

So far show business has not been affected by the employment slump, with the poor showing of legit theatres attributed to the town's picture house inclinations, and high B. O. top.

Because of sound financial qualities, it is believed by authorities here the unemployment wave will be relieved considerably this year.

Boston, Jan. 31.

Theatre owners in textile cities of New England are watching carefully the outcome of the numerous wage cuts, averaging 10 percent. Indications point to contests in some of the cities. Many thousands of mill operatives are affected.

LOCAL NEWSREEL SHOTS

Hand cameras are being supplied for the convenience of all Universal theatres for the purpose of getting local or neighborhood items, to add to the weekly newsreel.

Roach May Take 30 Day Rest in April

Los Angeles, Jan. 31.

Hal Roach's studios may close in April for the annual 30-day vacation, instead of July as in former years.

The closing will take place earlier than previously as Roach will be finished with this season's product by that time.

Employees at Roach get half pay during the four-week vacation.

Paramount Dull in Feb.

Los Angeles, Jan. 31.

Paramount will not have more than two productions in work during February. Starting on next season's program around March 1, about 10 companies will be shooting at that time.

ASS'T DIRECTOR ACTING

George Ellis, assistant director with C. B. De Mille on "The Godless Girl," was selected by De Mille to play a part in the picture and relieved of his assisting duties.

Sedgwick's Year's Contract

Los Angeles, Jan. 31.

Edward Sedgwick, M-G-M director, whose contract expires with his next picture, Buster Keaton comedy, has been signed for another year.

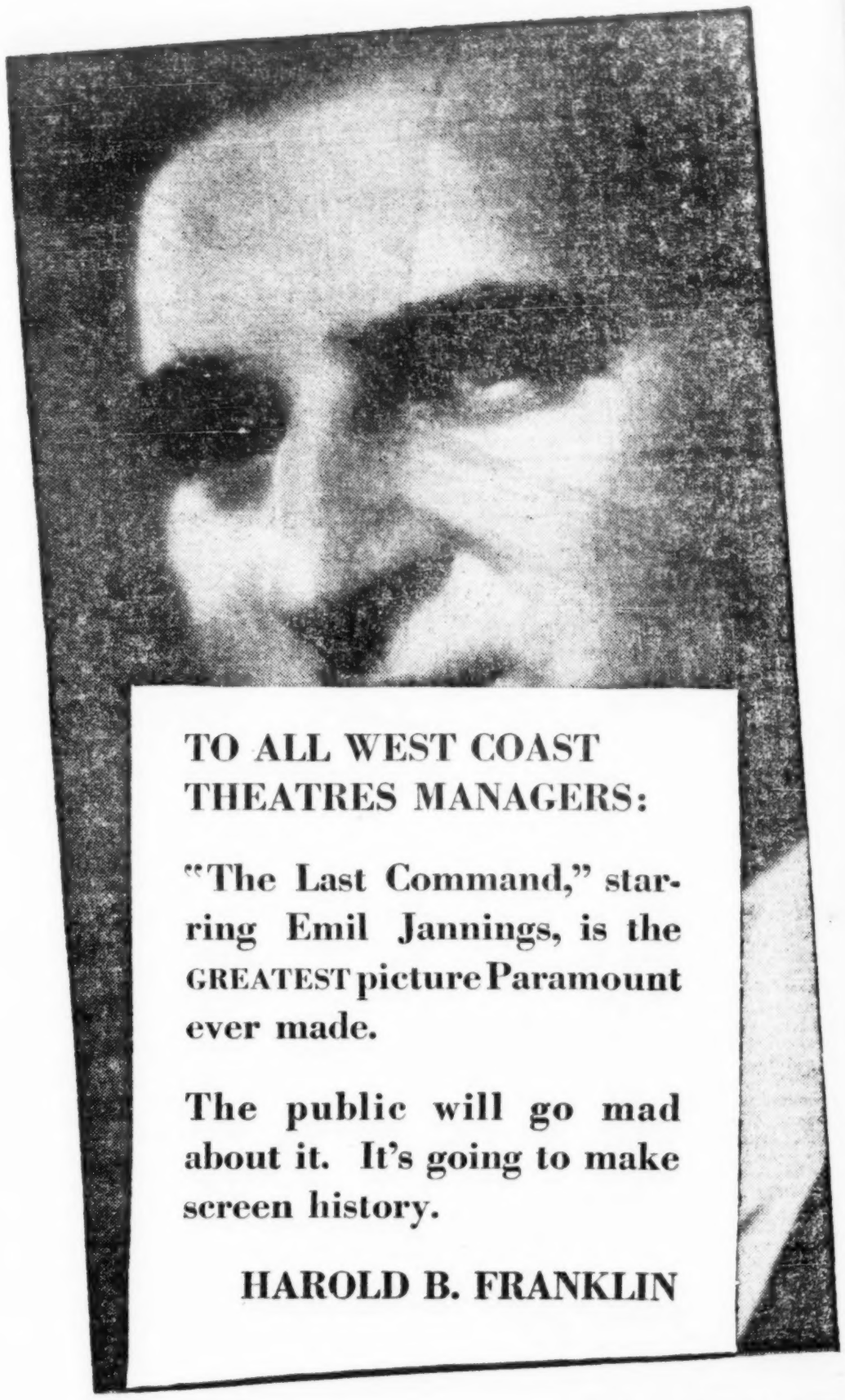
big showmen agree:

TO ALL PUBLIX THEATRES MANAGERS:

"The Last Command" is the GREATEST picture Paramount has made to date. Certainly Jannings' best.

It should, in our opinion, establish new box office records.★

SAM KATZ



TO ALL WEST COAST THEATRES MANAGERS:

"The Last Command," starring Emil Jannings, is the GREATEST picture Paramount ever made.

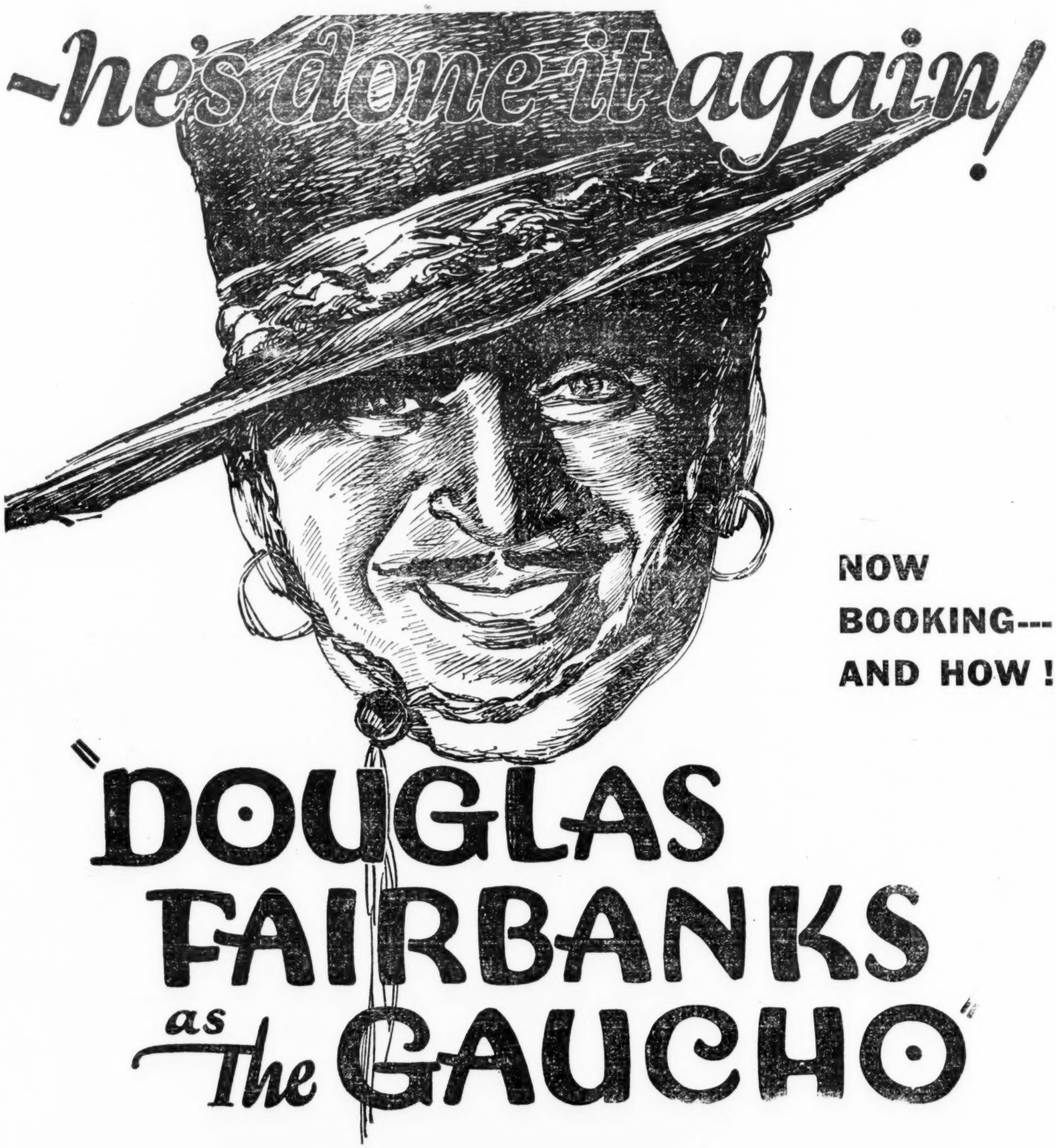
The public will go mad about it. It's going to make screen history.

HAROLD B. FRANKLIN

"Emil Jannings in 'THE LAST COMMAND'—greatest PARAMOUNT ever made!"

[★First week at long run Rialto, New York, breaks house record by more than $2000!]

motion picture headquarters



PHOTOPLAY: "Will take rank with the box-office hits of the year."

JUDGE: "A fast-moving picture. Filled with color and action—highly worth seeing."

CLASSIC: "Saturated with vivid, colorful scenes. You'll like 'The Gaucho'."

LIFE: "Thrilling! Fairbanks is great. Well worth the trip to the theatre."

SCREENLAND: "There is something in this for everyone. He's the old Doug—with new tricks."

LIBERTY: "Fairbanks scores brilliantly. 'The Gaucho' is great, gorgeous entertainment."

A GREAT UNITED ARTISTS PICTURE

LEGISLATIVE OPINIONS NOT UNIFORM ON BROOKHART BILL

'Little Fellows' One Senator's Topic for Protection—Others Draw Lay Comparisons for Block Booking—Celler (N. Y.) Places Bill in House

Washington, Jan. 31.

At the request of the independent New York exhibitors, Emanuel Celler, Democratic Congressman from the 10th New York district, has introduced the Brookhart bill, in its entirety, in the House.

In a statement issued by the Congressman he says that though he realizes that "portions of the bill may be harsh and involve Congress in matters concerning which it should have no jurisdiction," that he is, nevertheless, introducing the measure if for no other purpose than to renew discussion "concerning the unfair trade practices and monopolistic tendencies of film producers."

Mr. Celler feels that the only hope for the independent exhibitor is Congressional intervention and that unless the producers "clean house" he proposes "to place them under a reasonable and constructive accountability to governmental agencies."

That the Brookhart-Canon, and now Celler, bill is creating interest in both the Senate and House is becoming more outwardly evident as the promised hearings, scheduled by Senator Watson, chairman of the Senate interstate commerce committee, draws near.

The independents are seeing to that by circularizing Congress from every angle.

Also that its importance is growing is further evidenced in the fact that another legislative worker has been added to the Hays office here.

Leaders Won't Talk

Actually Congress is in a predicament over the bill, at least the leaders of both parties indicate that in refusing to permit themselves to be quoted on the proposal.

Attitude of many is disclosed, after questioned by a Variety reporter, that they are opposed to regulating block booking on principle. In other words, as a Senator put it, "If we start it where will it end?"

Farm bloc of both Houses draws the simile between block booking and selling their steers "blind." They put the lean animals in with the fat—and that's their attitude, as expressed.

Cotton growers from the South make the same comparisons—they bale the low grade cotton right along with the better and sell it that way.

"The Little Fellow"

One Senator said that "the little fellow" has got to be protected in every business. He cited the chain stores and their price cutting and adherence to specified and generally accepted "better lines" of goods. He carried this farther by adding that in the chain stores wholesalers will sell to the other dealers but that in the pictures they won't—and then he refused to be quoted.

Meanwhile the petitions continue to come in and Congress is learning more about the inside of the picture industry than it did in all of the hearings granted Canon Chase and his reformers urging Federal censorship during the last session.

Questions put to Senator Brookhart brought but one answer: "Everything is coming along splendidly."

It was added that within the next week or ten days a personal conference between the Senator and Col. William J. Donovan of the Department of Justice on the legal phases of the bill is due to take place.

Usually the department renders a written opinion when questioned on a bill by members of Congress and lets it go at that. This seems one of the rare instances when the department has asked for a personal conference with the Senator or Congressman sponsoring a measure.

RUBE WOLF

MIRTH OF A NATION
Doing Great at
Warfield, San Francisco

THE JESSE CRAWFORD ORGAN CONCERT

MRS. JESSE CRAWFORD
Vacationing This Week

JESSE CRAWFORD
En Route From Chicago

We Will See You at the Paramount
ON SATURDAY

PROVIDENCE HOUSE TOLD TO OBEY THE FIRE LAWS

Providence, Jan. 31.

Continental, movie house, has been notified by the police commissioners that unless orders from the Fire Commission are carried out, the house will be closed

It is said fire drops are out of repair and one jammed with a screw driver so that it couldn't drop if there was a fire.

It was also charged that at times a man with a fireman's coat wearing tan shoes and other indications of a misfit uniform officiated instead of the firemar required by law.

Another indictment accused the Continental of allowing boys 16 and 17 years old to run the projecting machine instead of a licensed operator.

Blumenthal Sells to S-F; And Fabian Gen. Mgr.

Louis Blumenthal, head of the Blumenthal-Harring circuit, New Jersey, has disposed of his seven theatres in Jersey City and Union City to the Stanley-Fabian Company.

Stanley-Fabian bought the houses outright. It is understood Blumenthal got his own price, including over $1,000,000 in cash.

Blumenthal is retained as general manager for Stanley-Fabian houses, the new 4,000-seater now being constructed also scheduled to come under his supervision.

Stanley-Fabian executives have been watching Blumenthal's method of operation for a considerable period and he may be given wider control in the affairs of the company following his work as county supervisor.

Kunsky Taking to The Neighborhoods

Detroit, Jan. 31.

Kunsky, heretofore confined principally to downtown operation, is showing an inclination to penetrate the distant neighborhood. Two Kunsky houses have opened in the last two months and another is set for February.

The three play straight pictures and are located in the suburbs for which they are named. Newest is the Redford. It seats about 2,000. The Birmingham has been running since November, while the Royal Oak, not yet completed, is shortly to open.

It is likely that one of the trio, probably the Redford, will try week-end vaude in the near future.

Acts at Ritzy Egyptian

Egyptian, ultra presentation theatre in the ritzy Cynwyd section of Philadelphia, which houses the haut monde of Quakertown, opened last week with the American Singers (radio) and Rosa Polnariow as the feature attractions. Art Gillham, radio and Columbia record artist, is in this week.

Egyptian is a 1,200-seater, independently owned and operated, booking exclusively through Arthur Spizzi. This gives the New York agent the second exclusive booking rights to a picture theatre including the Rivoli, Baltimore.

Frank Lloyd on Special

Los Angeles, Jan. 31.

Upon completion of Corinne Griffith's first picture, since renewing with First National, Frank Lloyd will make "Lady Hamilton" as his first special for First National.

"The Ticket Chopper," Original

Los Angeles, Jan. 31.

Rod LaRocque will be starred in an original story by Kenneth Raisbeck. It's about the New York subway and is called "The Ticket Chopper."

Hector Turnbull will produce for DeMille.

Brook's Defers

Los Angeles, Jan. 31.

Clive Brook will not play opposite Pola Negri in "Three Sinners," her next for Paramount. He will not finish in the Billie Dove next film for First National in time.

"Western" Actor for 5 Years

Los Angeles, Jan. 31.

Ted Wells, Western picture actor, has signed a five-year contract to Universal, to be featured in Universal westerns.

TRANSPORTATION TO DOWNTOWN AND NEIGHBORHOOD HOUSES

New York's Residential Condition Alongside Chicago's—Chains Expected to Go Into Community Building—Motor Traffic the Puzzler

The matter of successful picture house palaces in the New York neighborhoods is again before the dopesters with the belief that it is a matter of time before Publix does what has been the case in Chicago, with the outlying theatres doing heavy business. Despite the argument that Chicago lacks what New York has, excellent transportation facilities such as the subway, the eastern metropolis' congestion is now being analyzed with the neighborhood angle in mind.

Motor traffic is a problem of years' standing, and the subways are no better attraction.

The success of the Brooklyn neighborhooders, theatres in Fordham and the Bronx, in Queens and Jamaica, of varying policies from vaude to legit, including pictures, has given rise to a belief it is a matter of a short time until the chains go in for presentation theatres in the residential neighborhoods.

"Suppress Agents"

Los Angeles, Jan. 31.

Press agents on the coast are now called Suppress Agents by members of the fourth estate.

They are charged with utilizing more effort to suppress news than to express it.

PUBLIX UNITS AT CAPITOL, NEW YORK

Capitol, New York, which opens with a Publix unit policy Feb. 11, will only have that program idea in force for eight weeks, until eight additional units are produced to fill in the additional time on the Publix circuit. The Loew house additions have created 27 weeks as against the original 19.

Frank Cambria's first unit production, and not Boris Petroff, as reported, will have 12 Foster girls, 3 Le Grohs, Eddie Hill and his wife, in addition to Walt Roesner and the Capitolians, band.

VITA SHIFTS ORCHESTRA

Omaha's Rialto Sends Pit Men to Riviera, While Vita on Sheet

Omaha, Jan. 31.

When the Rialto opened with Vitaphone, last week, the entire orchestra was sent to the Riviera, giving the latter house 26 pit musicians.

This will continue whenever the Rialto has a Vita feature until expiration of the musicians' contract, Sept. 1.

The union has battled out good contracts in all down-town houses and in all neighborhoods but three, for both organists and orchestra players.

Receiver Sells Lease

Waterloo, Ia., Jan. 31.

Lease and equipment of the Isis, Cedar Rapids, one of the five houses of the Frank Amusement chain, recently closed, has been sold by Herbert Parker, receiver, to Lannan Buechel of Omaha, for $9,500. Buyer assumed $500 indebtedness against the house.

Other houses of the chain, which has gone into bankruptcy, will be sold also, Parker has indicated.

"JAZZ SINGER" WITHOUT VITA

Chicago, Jan. 31.

"The Jazz Singer" (Warner) is being booked in the midwest for February release without Vitaphone.

4 MARX BROS.

My deara Mister Rosa:

Not seenca we have-a see the Greata Caruso or the Biga Salvini have we enjoying too much sucha show as we seeing you, Mister Harry Rosa, at the Paramounte Theatro, New Yorka, last week, you are a one grande success, encora. Your Friends,

4 MARX BROS.
(Wah, Sing, Hop and Lee)

We writea to oura cousinas to seeing you at Metropolitano Theatro, Boston, thisa week (Jan. 28), and Harry Rose we saying you have good Boss, Maestro William Morris, who is our Directoire, too.

TELL THE WORLD IT'S THE HIT STAGEBAND SHOW OF 1928 FOR PUBLIX!

Boris Petroff's "RAINBOW'S"

PAUL MALL
FREDDIE & EDDIE
LYNDON & FARMAN
JEANNE GEDDES
AFFIE MARTYN
THE PETROFF GIRLS

We, Artists, in the Cast of "Rainbows" Gratefully and Proudly Pay Tribute to Mr. Petroff and the Publix Theatres Corporation for the Splendid Opportunity this Show Affords Us. The Opening Performance at the Indiana Theatre, Indianapolis, Brought Individual and Collective Ovations to Us, Unlike Anything We Have Ever Witnessed Anywhere for Anyone.

Members of "Rainbows" Cast

PUBLIX—THE WORLD'S GREATEST CIRCUIT OF THEATRES

WEEK JAN. 30. CHICAGO THEATRE

WEEK FEB. 6. UPTOWN THEATRE — WEEK, FEB 13. TIVOLI THEATRE — CHICAGO

JANUARY A Record of Extraordinary Accomplishment

2nd —Exhibitors throughout country acclaim regular weekly release of the new Fox Movietone Entertainments, attractions featuring vaudeville and tabloid versions of musical comedy successes in pictures and their accompanying sounds.

4th —William Fox announces detailed plans for $100,000,000 on a five year production program to include cost of plays, novels, original stories, and studio expenditures for pictures released beginning next August.

7th —At first preview in California, Frank Borzage's "Street Angel," co-starring Janet Gaynor and Charles Farrell is hailed as greater than "7th Heaven."

10th —William Fox announces the acquisition of the great Ascher Circuit of theatres in Chicago.

12th —John Ford, having completed his emotional masterpiece "Four Sons," starts production of Donn Byrne's "Hangman's House," with a notable cast including Victor McLaglen, June Collyer, Larry Kent, Hobart Bosworth and Earle Foxe.

15th —Winfield Sheehan announces that Rex King, a hard-riding, hard-fighting son of the plains has been chosen as the new Fox cowboy star and has begun work on "Wild West Romance."

17th —Janet Gaynor signs a five-year contract with Fox to star in Fox specials, beginning with the Frank Borzage production "Blossom Time" to be shot in Europe with Charles Farrell co-starred.

19th —Fred Miller, managing director of the Carthay Circle Theatre, Hollywood, announces "Sunrise" is bigger than both "What Price Glory" and "7th Heaven," in total of box-office receipts for seven weeks.

21st —"Sunrise," breaks all existing box-office records at the Fox-Locust Theatre, Philadelphia, during first week's engagement.

24th —Charles Farrell signs new contracts assuring exhibitors playing Fox pictures of this star's services for the next five years.

25th —William Fox announces consummation of deal whereby the Fox organization acquires control of the entire Wesco and Saxe circuits of 307 theatres, appraised at $100,000,000.

30th —Director David Butler, Sally Phipps, Nick Stuart and a company of technical assistants, cameramen and character players arrive in New York to make one of next season's most interesting pictures, "The News Parade," the romantic story of the experiences of a newsreel cameraman.

—the One Great Independent

PETTIJOHN AND WOODHULL FAIL AS CONVINCERS WITH EXHIBS.

T. O. C. C. Meeting on Brookhart Bill—T. O. C. C. Suggestions for Changes in Standard Contract Mentioned by Suchman

Answering claims voiced by C. C. Pettijohn, general counsel for the Hays organization, and Pete Woodhull, alleged representative of independent exhib interests, Leo Brecher stated at the meeting called by the Theatre Owners' Chamber of Commerce last Thursday that unless the Brookhart bill was passed and enforced real government control of the motion picture industry would inevitably follow. He added that government regulation is not government control and read a telegram from Senator Brookhart stating that "the government will control only the evils that threaten the industry."

Though Pettijohn and Woodhull were given every opportunity and complete attention, neither proved anything except that the independents are right in almost all of their contentions and charges of unfair business practices.

Brecher partially absolved Will Hays when he said: "Hays has been generous in arranging numerous conferences and in frequent expressions of good will. But he has no authority in matters of real business."

In reply to Pettijohn's charge that the Brookhart bill would result in increased film rentals from 15 to 300 per cent, Brecher explained that the bill does not make buying of pictures in block an offense and that small theatre owners, whom Pettijohn seemed worried over, would be able to buy in block if they so desired. The measure would merely serve to stop producers from forcing exhibitors to buy in block against their own interests.

Pettijohn Agrees

Brecher pointed out, also, that under present conditions some exhibitors are not able to buy any good pictures at any price. He reminded Pettijohn that this charge had gone unanswered. Pettijohn replied that he, personally, agreed that Brecher had grounds for complaint along those lines.

Pettijohn's claim that 70 per cent of the theatre interests in the country, including chains affiliated with producers, was answered by Sydney S. Cohen, who stated that from replies he had received the great majority of independent exhibitors were in favor of the bill.

From the presence of Pettijohn, there on invitation, the gathering assumed the tone of a ballyhoo. Meetings of this kind, undertaken by local independent exhibitors for the express purpose of enlisting public support, have so far proven futile. Despite frantic, improperly organized attempts to gain its attention, the public has so far remained uninterested.

Harry Reichenbach, who was evidently also under the impression that the meeting was called partly as a bid for public sympathy, proposed that the exhibitors launch a systematic publicity campaign via 2,600 dailies, reaching 47,000,000 readers. If the exhibitors are aiming at public interest high pressure publicity would be the only means of properly getting the message across. Occasional meetings do not help much.

Proposals

Harry Suchman, one of the early speakers, announced that the T. O. C. C. had forwarded suggestions for changes in the standard contract to the committees in Chicago.

Among the proposals were included the following:

Exhibitors shall have the privilege of canceling road show pictures if kept too long before released generally.

Exhibitors shall have the right to cancel one picture for every picture withdrawn from a block for roadshowing purposes.

Standard exhibition contract shall be deemed binding if signed by an employe of a distributor. The exhibitors do not feel they should assume responsibility for the acts of salesmen employed by distributors.

Any contract signed between an exhibitor and a distributor's representative shall be deemed binding and not a mere application for purchase.

Exhibitors shall have the option of refusing pictures in which stars, directors or stories have been changed.

Film destroyed in projection shall be paid for at actual laboratory costs instead of the arbitrary charge of 4 cents per foot.

Distributors shall be held responsible for delay in shipping films. The contract is between the exhibitor and the exchange. At present the procedure is switched so that one exhibitor is suing another who has been unable to make the shipment.

Play dates shall be rewritten and set down in plainer terms. Second and subsequent runs shall not be held up unnecessarily. Under present conditions a first run house may hold up a play dates for six months.

Protection period should be computed from last day instead of first since, in cases of 7-day protection, some exhibs are deprived of all protection. The contract should provide for specific dates and names.

In arbitration procedure the unit rule shall be imperative. No two exhibitors shall have the power to vote down a third, dissenting member. If one exhibitor disagrees the matter should be left to the seventh arbitrator.

2 Features in 3-Hour Grind Show for 10c

Minneapolis, Jan. 31.

Two feature films are included in a show running three hours offered at a 10c. admission by the Crystal theatre, 600-seat grind house in the lower Loop district.

The theatre is filled all day and night, but a large percentage of patrons do not remain throughout the entire show. It helps it to obtain a turnover. Fourth and fifth run pictures are used. Independently owned and operated, the house is said to be mopping up.

Engravers Demanding 40-Hour Week's Work

An ultimatum has been set before the boss engravers of the Photo Engravers' Board of Trade in New York by the Photo Engravers' Union, demanding a 40-hour working week. No demand in salary raise was made.

This would give the bosses of the association but a five-day working week. They have been strongly holding out against the workers' demand.

The workmen claim that the night forces work but 40 hours weekly, through having Saturday and Sunday nights off. That is the basis of the demand for a similar working week by the day forces.

The Photo Engravers' Union is classed as one of the strongest labor unions in the country.

"JAZZ SINGER" AT POP SCALE

Philadelphia, Jan. 31.

"The Jazz Singer," and its Vitaphone hookup, comes into the Fox here for two weeks starting next Monday, Feb. 6.

This is believed to be the first pop priced showing of the picture with Vitaphone in the east. Picture previously had a successful run here at the Fox-Locust as a road show.

"WHIP WOMAN," $2.20 in G. V.

"The Whip Woman," First National's big feature dealing with a Hungarian romance, has been marked for general release Feb. 26. Two weeks prior to that date it will open in the Greenwich Village theatre, New York, at $2.20 top.

In the cast are Antonio Moreno, Estelle Taylor, Lowell Sherman and Hedda Hopper. Alan Dwan directed.

STANLEY'S 4 OF BLUMENTHAL

Stanley Co. and Herman Blumenthal of New Jersey closed Monday for the Central, Ritz and National, Jersey City, and Lincoln, Union City, Blumenthal houses.

They will be booked under Jack McKeon's direction from the Acme Booking (Stanley) offices in New York.

SUBURB THEATRELESS

Chicago, Jan. 31.

Wilmette, one of Chicago's more exclusive suburbs, is minus movies. Closing of the Village theatre deprives the district of its one and only cinema house.

The theatre, purchased by James Wray, of Wilmette, will be remodelled for commercial purposes.

EXHIBS CUTTING DOWN RENTALS CAUSED SENNETT TO QUIT SHORTS

Couldn't Meet Pathe's Demands for Lower Production Costs—Making Features and Specials Until "Short" Market Conditions Improve

Los Angeles, Jan. 31.

Mack Sennett's failure to meet Pathe's new terms for the '28-'29 program of short comedies is attributed to exhibiting conditions.

Exhibitors are demanding lower rentals for short comedies and in turn Pathe demanded reduction in production costs, which Sennett could not do with his present organization.

Sennett had been spending $30,000 on each subject with a lot of grief and small profit. When approached for lower negative cost he decided to quit shorts in favor of features and specials until exhibitors pay a price within reason for the two-reel comics.

Sennett's B'way House

Sennett and two other producers are negotiating for the lease of a New York Broadway theatre, where they will divide the time in three parts during the first year of the lease to afford them a first run. If the deal goes through Sennett will use his time for "The Goodbye Kiss," as this will decide whether the picture is good enough to road show.

Three comedies went into production at the Roach studios this week.

Ed Kennedy is directing the Stan Laurel-Babe Hardy picture with Otto Lederer and Jack V. Lloyd in cast. Robert McGowan is directing Our Gang with Charles King and Lillian Leighton in cast; Fred Guiol directing Charles Chase's next with Edna Marion, Eugene Pallette, William Orlamond, May Wallace, Otto Fries and Alfred Fischer in the cast.

Roach has completed four star comedies for M-G-M release: Charles Chase in "The Family Group," Max Davidson in "Came the Dawn," Stan Laurel and Babe Hardy in "Soup to Nuts" and Our Gang in "Barnum & Ringling, Inc."

Vita Back in Lafayette

Buffalo, N. Y., Jan. 31.

A settlement seems to have been arrived at in the suit for recovery brought by Vitaphone against the Lafayette theatre (indie). The adjustment, if any, includes the revival of Vita in the theatre, becoming a regular part of the weekly bill. Meanwhile the Great Lakes in the same city contracted for "The Jazz Singer" with Vita, and started it last week. That agreement was made while the Lafayette allowed the Vita equipment to loaf.

Vita's contract for the Vita service was for three years, and is understood to gross $90,000. That perhaps takes in equipment installation. At the time the suit was started about $3,000 had accrued in rentals.

SUNDAY WINS BY 19

Auburn, N. Y., Jan. 31.

Canandaigua, smallest city in the state, will have Sunday pictures, starting Feb. 1.

Of 2,403 votes cast, proposition was carried by 19.

$500,000 ESTATE

Davenport, Ia., Jan. 31.

Charles D. Rosenfield, president of the Rosenfield & Hopp Theatrical Co., Rock Island, who died more than a week ago, left an estate valued at $500,000, according to the will admitted to probate in Rock Island.

A brother, Walter Rosenfield, former mayor of Rock Island, and a sister, Mrs. Irene Straus of New York, receive the bulk of the estate.

Send Your Dates
WE Do All Business By Wire or Mail Have No Film Peddlers
THE NAKED TRUTH
Percentage Bookings Only—Road Show
FEATURING
JACK MULHALL and HELENE CHADWICK
SAMUEL CUMMINS
Public Welfare Pictures Corp.
723 Seventh Ave., New York City

DOUGLAS
ALENE
FEATURED IN FANCHON AND MARCO'S "JUNGLE IDEA"

EARLYNE JOHN
Wallace and Sanna
Originator of the "Ape Adagio"
Featured in Fanchon and Marco's "Jungle Idea"

WORLD'S FASTEST RUSSIAN DANCER
ALFRED
BROWER
WITH FANCHON AND MARCO IDEAS
Direction WALTER MEYERS of WILLIAM MORRIS, Inc.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

EMILE CHAUTARD
Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6463 or Hollywood 3540

JOHN F. GOODRICH
3rd Year with Paramount-Famous-Lasky

JOSEPH FRANKLIN POLAND
Supervising Editor
UNIVERSAL FEATURE COMEDIES

LLOYD CORRIGAN
Staff Writer
3rd Year with Paramount-Famous-Lasky

"THE HALF-PINT OF BLUES"
NORA SCHILLER
Headlining for Fanchon and Marco Indefinitely

AN OUTSTANDING HIT FOR WEST COAST THEATRES
FRANK JENKS
"Handsome Funny Face" and the Band
NOW—CALIFORNIA THEATRE, SAN JOSE

GWEN EVANS
in Specialty Songs and Dances
P. S.—With Due Appreciation to FANCHON & MARCO

THE PERSONALITY PLUS BOY
FRANK STEVER
BARITONE SOLOIST
with Fanchon and Marco Ideas
This Week—Santa Ana

WANTED! WANTED! WANTED!
UNUSUAL, UNIQUE OR SENSATIONAL FILM ATTRACTIONS FOR DOWNTOWN THEATRE—1,500 SEATS
BERT H. TODD GEN. MGR.
ORIENTAL THEATRE CLEVELAND, OHIO

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music
HOWARD EMERSON
and His ORCHESTRA
12th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

Extended Runs-Extended! --Everywhere!!

PLAYING TO A MILLION PEOPLE A WEEK

SEATTLE

6 Solid Weeks! And
Seattle Is a One-Week Town!

CHARLOTTE

6 Solid Weeks! Longest Run
in History of Entire South

PORTLAND

6 Solid Weeks! And
Portland Is a One-Week Town!

COLUMBUS

Now! 6th Week! 2 Weeks
Still Considered Great Run!

ST. LOUIS

Now! 6th Week! 2 Weeks
Still Considered Great Run!

DETROIT

Now! 6th Week! 2 Weeks
Still Considered Great Run!

NEW YORK

Now! 26th Week. Going
Stronger Than Ever!

CHICAGO

Month In, Month Out
S. R. O. at $2.00 Top!

LOS ANGELES

Harold B. Franklin Wired:
"Greatest Event in Years"

BALTIMORE

4,000 Waiting When Doors Opened.
Going Stronger Than Ever

WASHINGTON

"Best Entertainment Ever in
Washington."—John J. Payette

MILWAUKEE

Advanced Prices! Broke Record!
Then Broke That Record!

KANSAS CITY

Booked for Two Weeks—
Held for Four!

SCRANTON

"Answer to My Prayer. Builds!
Keeps Building!"—W. H. Cadoret

JACKSONVILLE

Brought Boom Times
Back to Florida!

and one hundred other cities day and date!

SIX WEEKS IN ONE WEEK TOWNS!

WARNER BROS. Supreme Triumph

AL JOLSON IN "THE JAZZ SINGER"

CALLING A BLUFF!

The Screen In Review

MILLION DOLLAR MOVIES

IF it is true that the play's the thing, it is also true that to a very great extent the players make the play. And any way you take it, Metro is there in both departments.

"More stars than there are in Heaven" is, after all, no idle gesture on the part of M.-G.-M. And the fans are surely star-gazers. Exhibitors know that.

"HERB" CRUIKSHANK

A million dollar movie might have everything in the production world save stars and be an awful flop. But when big stories and big names are moulded together into big pictures it looks like a box-office millenium.

From time to time a year has arrived that has truly been a Godsend to exhibitors. A year when the company with which the showman deals delivers hit after hit with the rapidity and precision of bullseye machine-gun fire.

For the boys who hold Metro contracts 1928 is going to be one of these things. It is difficult to imagine a greater line-up than is presented. It is hard to conceive of a better break for showmen than the opportunity offered by the M-G-M organization for lucrative screen decoration.

Just imagine! Here's a year in which it is possible to play "Ben-Hur," "The Big Parade," "The Student Prince," "Love" and "The Enemy" within a single year. The tremendous power of five million-dollar movies with which to jolt the competition into a permanently horizontal position.

Talk about hits! This batting order holds more box-office four-baggers than Babe and Lou combined. Next year will take care of itself. No one can prophesy what may transpire. But one thing is a cinch. This year is a Metro year. And a year when the wise showmen will be found right by the lion's cage enjoying a million-dollar season with million-dollar movies.

Clipping from Morning Telegraph

Anybody with the price can buy a page in this trade magazine. However we know it's not extravagant statements but product alone that counts. Metro-Goldwyn-Mayer rests its case with pictures:

IMPORTANT $2 SPECIALS

BEN-HUR—BIG PARADE—LOVE—STUDENT PRINCE—ENEMY

AMONG CURRENT WEEK-TO-WEEK RELEASES

"LONDON AFTER MIDNIGHT" (*Chaney*), "FAIR CO-ED" (*Davies*), "MAN, WOMAN AND SIN" (*Gilbert*), "GARDEN OF ALLAH" (*Ingram*), "THIRTEENTH HOUR", etc., and now comes "WEST POINT" (*Haines*), "BABY MINE" (*Dane-Arthur*), "DIVINE WOMAN" (*Garbo*), held over 2nd week Capitol, N. Y., breaking house policy first time in year, "THE LATEST FROM PARIS" (*Shearer*), see advance review below, "THE BIG CITY" (*Chaney*), "THE SMART SET" (*Haines*), and that's not the half of it!

AS we go to press
FIRST reports are in
ON "The Student Prince"
AT popular prices.
HERE are a few:

"Turned them away. Record business"—REGENT, HARRISBURG, PA. *"Capacity. A genuine triumph"*—COLUMBIA, WASH., D. C. *"Exceeded by only one picture in history of house. Record breaking. Mighty nice after glorious engagement on 'Love'"*—STILLMAN, CLEVELAND, O. *"Had to call police to handle crowds. Excels any picture we ever played."*—STATE, NEW BEDFORD, MASS. *"Breaking records."*—CAROLINA, CHARLOTTE, N. C.

AND it's only the start!

LOOK WHAT'S COMING!

Telegram:

Reviewed tonight Marion Davies in THE PATSY *you can be proud of this one greatest picture she has ever made full of laughs from beginning to end destined to be one of the outstanding box-office attractions of the year audience ate it up tonight every exhibitor looking for pictures like this one congratulations on this knockout.*

JED BUELL,
WEST COAST THEATRES, INC.

AN ADVANCE REVIEW!

from Exhibitors Herald and Moving Picture World

HOLLYWOOD, CAL.—"The Latest from Paris" (*Norma Shearer*) is one of the best pictures turned out of M-G-M studio in many months. It's a great piece of work and is 100 per cent in entertainment values.

METRO-GOLDWYN-MAYER

BRITISH FILM FIELD

By FRANK TILLEY

London, Jan. 20.

Lots of things happening around. Land boom being promoted at Elstree, for example. Where British International Pictures, Ltd., has its studio. When B. I. P. got in there they omitted to secure more land than they needed. Now they want more. So do other fellows. All sorts of schemes afoot to build, erect, construct.

Louis Blattner sells the Gaiety Theatre, Manchester, to John Maxwell, head of British International. With the money he gets himself a bunch of options. On some 400 acres of land with some frontage right opposite the British International studios, and running a way back. Some good land and some not so good.

Gets Sir William Veno, of patent medicine fame, interested. Also Wilfred Ashley, minister for transport. And the Marquess of Queensberry at this writing is down Hampshire way with Ashley.

Going to build studios galore, hotels, picture house, bank, offices, 'neverything. Lots of people going to live there in the future when it comes to be a movie city.

So they say.

Whitehall Starts Studio

Whitehall Film Company really began its studio building last week, First National-Pathe will most likely have studios there after they get through hiring flooor space from British International, as they have done for two films and are now shooting on one of them.

One of the coming new companies, Westminster Films, expects to build there. The Exhibitors' Circuit crowd, still flirting and more with the idea of going into production, are looking that-a-way also.

Others Pop Up

But while all this stampede is going on, other studios schemes keep popping up all over the place. Several attempts have been made to come to some sort of terms with Lord Waring for the Acton site, but so far no one has succeeded in getting his lordship to see eye to eye with them on the price. So they say. Probably his version would be none has seen eye to eye with him!

The derelict grounds which once held Earl's Court Exhibition have been sought after. J. D. Williams, then later First National-Pathe made approaches. But it is not a good studio location, despite its nearness to town, and terms are too high to make it a proposition.

Then someone has started to promote a studio scheme at Hove, near Brighton. Used to be a little studio at Shoreham, bungalow town where many vaude artists live, nearby. Too small to be of modern use. "Somewhere around Brighton" idea has intrigued many people in the past and there was the famous occasion just before the film bill was promoted when a Beddington Behrens told beautiful stories of studio plans and local council concessions and interviewed everybody in the business on his idea. But it died down, and Wardour street no longer echoes his tripping footsteps.

The Form Complex

This Cinematograph Films Act, 1927 (official title and description) has caused an outbreak of pink paper in all the Flicker Alley offices. Language to match.

They have to fill up a form, to register a British film, showing when the film was made, who made it, where the company was registered, who owns its stock, where the interiors were taken, what nationality the producer, the director and the chief artistes may be, where they live, how much they get, who pays them, why, how, and so on.

After that, there's another form, appropriately — and often — called "Form D," on which has to be stated the date, page and column on the newspaper in which the trade show has been announced within the 14 days demanded under the act as a condition of registration.

Most of the distributors and producers are so busy filling in forms they haven't time to make and sell film. And that's a fact.

Another feature of the bill's effect is the stampede for trade show dates. Until a film has been registered and trade shows (English for preview) it cannot be booked or offered for booking; legally, that is.

So all the American organizations, with their current stuff already block-booked ahead, are stuck for immediate business unless they have a regular swarm of these trade shows. For example, Producers' Distributing Co. has five listed in 14 days, with three on consecutive days.

The Flood

Artistes, directors, and assistants coming over, looking for those big money jobs they were told are waiting here. Those who mean anything stay and fit in. The others—well, there's Nice and Berlin still to try!

Two who may land here are Frank Mayo, now in London, and Alma Rubens, at present on the Continent. Both are being dickered for by British producers.

Rumor as to the death of the Exhibitors' Booking Circuit scheme trickles of the moves being made by Sir Walter Gibbons to gather together a large circuit have shaken it up, and a meeting of the committee of the Cinematograph Exhibitors' Association working on the national circuit plan met to give it a further push. Priate meeting, of course. Still following the hush-hush policy.

But the meeting was mainly concerned with the results of the submission of the scheme to the branches of the association and the results thereof. Few of these branches have turned the scheme down entirely, but many criticisms have been offered and some further ideas. Now the committee is trying to clarify these and at the same time bend the scheme so it fits the opinions and needs of the general exhibitor.

There has been a report Thomas Ormiston, originator and chief advocate of the circuit sheme, was retiring owing to ill-health. This led to the suggestion he was through with the scheme and gave rise to most of the rumors. Ormiston has a very sick wife and is himself a sick man, but he is seeing the scheme through or out before he retires. And anyway, E. T. Hewitson, president of the C. E. A. and powerful supporter of the scheme, is taking care of it plenty.

Powerful moves are being made to group this or any other section of exhibitors into a production and studio building scheme but at present the theatre men are merely nibbling warily.

Goverment's Committee

Under the Film Bill the Board of Trade was obligated to constitute a committee for the purpose of advising on the administration of the act. This committee consists of Sir Alexander Frederick Whyte, K. C. S. I., special corespondent for the London "Daily News" at the Versailles Peace Conference.

Production is represented by Lieutenant-Colonel A. C. Bromhead (head of the Gaumont-British combine) and H. Bruce Woolfe (managing director of British Instructional).

T. C. Elder, head of the Stoll Film Company, and Simon Rowson, ditto of Ideal Films, represents the distributors. As Ideal is the Gaumont-British combine, this group has two people on the committee.

The exhibitors' representatives are the present and three former presidents of Cinematograph Exhibitors' Association, E. T. Hewitson, Major A. J. Gale, Thomas Ormiston and William W. Blake.

Also four members designated as "persons having no pecuniary interest in any branch of the industry." They are Sir Robert Blair, educationalist; E. St. John Ervine dramatic critic and staunch opponent of the screen; G. R. Hall Caine, M. P., son of the novelist and Mrs. Philip Snowden, wife of the Right Hon. Philip Snowden, Socialist Member of Parliament and Chancellor of the Exchequer during the Labor Government.

Office is held by the chairman for three years and members are selected by ballot, one-half holding office for two and the other for three years. H. J. Phillips, M. B. E., of the Board of Trade, is the secretary to the committee, apparently permanently.

Villa Park Leased

Chicago, Jan. 31.

Chicago Title & Trust Co., appointed receivers in bankruptcy of the Villa Park, west side picture house, have leased the house for operation to A. J. Cooper.

It was opened six months ago by E. L. Frum.

Exhibitors have no worries when they play---

ALFRED E. GREEN

PRODUCTIONS

Now Directing Honor System

FOR

FOX

RUTH MILES

SCREENLAND'S DANCER

Featured by FANCHON & MARCO in WEST COAST THEATRES

Touring the World!

KIRBY and DeGAGE

An Unprecedented Hit at

The Casino in Cannes, France, on the Reviera

Before the most select and critical audience in the world, composed of millionaire society, European nobility and even the kings and queens of the Continent.

FEATURED NEXT WEEK IN MONTE CARLO AT THE HOTEL METROPOLE

CALI SINDELAR

ARTISTE-CONDUCTOR

THANK YOU, CHICAGO!

I APPRECIATE those wonderful receptions, the applause and encores so generously given to me at each performance during the three weeks I was playing at the Chicago Theatre.

I AM grateful to Balaban & Katz for the marvelous advertising campaign, the prominent and complimentary billing and support given me each week.

I WISH to thank Phil Griffiths for his splendid co-operation in selling so many of my Victor records.

I ALSO wish to thank Dave Silverstein, Milton Weil, Rocco Vocco, Al Beilin, Harry Hume, Willie Horwitz, Billy Cripps and their boys for having made their various songs so popular that they would have gone over even if played quite simply.

THANK YOU, "Variety," for that wonderful boost in your issue dated Jan. 18, which helped to make my Chicago engagement the happiest period of my professional career.

AGAIN I THANK YOU, CHICAGO!

JESSE CRAWFORD

DRUMS OF LOVE

United Artists production and release. Directed by D. W. Griffith. Story credited to G. J. Lloyd. Karl Struss, photographer. Assistant cameramen, Harry Jackson and Billy Bitzer. Score by C. W. Cadman, Sol Cohen and Wells Hivley. At Liberty, New York, for twice daily run starting Jan. 24, at $2 top. Running time, exclusive of intermission, 115 mins.

Princess Emanuella.....Mary Philbin
Duke Cathos De Alvia...Lionel Barrymore
Count Leonardo De Alvia....Don Alvarado
Bopi.....Tully Marshall
Duke of Granada.....C. H. Mailes

D. W. has turned himself out a program picture in that cycle which enfolds "Flesh and the Devil," "A Night of Love" and "Love." For program and b. o. purposes it rates with any of these if not as dynamic.

Highly romantic with a tragic ending, "Drums of Love" is technically as great as anything that has come out of Hollywood within the past 12 months. And that includes "Sunrise," as well as "Flesh and the Devil." Whether this is the best program feature Griffith has ever made is an open question, for they still talk of his "Avenging Conscience," which this director turned out some 13 years ago. But there is no doubt that this tops anything he has done outside of that one.

Doubts have been expressed as to whether the beauty values here can overcome the tragic double killing at the finish. But if the love story, the appearance of Mary Philbin and Don Alvarado and the performance of Lionel Barrymore can't make this release box office as well as artistic, then there'll never be anything but clinch finishes until they push a button to watch and hear entertainment in the parlor.

"Drums of Love" is a loge section film. The art centers will dote on it. That's sure. It's basic appeal is to the playgoer who thoroughly enjoys the Theatre Guild. Yet, the accentuated love theme is easily potent enough to get off the screen and reach the last rows up and downstairs.

Women are bound to like it and the men won't get tired of gazing at Miss Philbin the way Griffith presents her.

The shock of having the husband knife his wife to uphold the family honor she and his brother have smirched, and then turn to his brother and do the same to him, kissing both before each thrust, centers on the girl. By the time Cathos (Barrymore) reaches Leonardo (Alvarado) with the blade, the worst of the cold shower is over. It's not as abrupt as the finish of "Love," but there's no need of regret for having included it.

The script is based upon the story of Paolo and Francesca. This screens as a triangle of two brothers, one handsome, the other deformed, with the girl forced to marry the ruling big hearted brute to save her people. The locale is South America in the 19th century.

Into this Griffith has woven superb camera work, a delicacy of interpretation and a performance by Barrymore that is this actor's outstanding camera achievement to date. The placing of a blonde wig on Miss Philbin is a revelation. At various times she resembles Alice Terry, Mary Pickford and Marilyn Miller, and looks better than all three. A wig and a good cameraman. Add to this that Miss Philbin can act and she totals a pretty fair piece of work for one picture. Better than "Merry Go Round."

Griffith, as famous for his form clinging negligees as De Mille for his bath tubs, is part of the answer. The rest is lens technique, lighting and the knowledge of how to handle people. Witness the work of Alvarado.

Beautiful shots are constantly cropping up without over shadowing the story or resorting to double and triple fades and trick stuff.

Bitzer is listed as an assistant cameraman.

The scene where Emanuella enters Cathos' chamber the night of their marriage is a classic from all angles, and various other sequences are as eye filling if not so trying on the nerves.

Appearing to be 90 per cent studio-made, Griffith is reported to have turned "Drums of Love" out without waste both as to cost or time, unusual for him. The story lacks that necessary vitalness to make it $2, even for a swing around the key cities, but it should carve its own path within the program houses as to financial returns, for which it was made. It would be perfectly set within such a house as the Embassy in New York.

To those liking a story with some sense to it transformed into a well made picture, this is all wool and yards wide. Technically, it's a triumph. Hence, there remains the question of that finish. But Greta passes on in both "Flesh and the Devil" and "Love" and there is nothing cheery about Jannings' closing footage in "The Way of All Flesh" or "The Last Command." It will make them talk and, perhaps, argue. And if anyone hears 'em arguing they're going to drop in to find out what all the shootin's for.

It won't be easy to cut this picture from 115 minutes, but when they drop it down to around 90 most of the clipping will probably take place in what is now the first half. A few battle scenes, reminiscent in tactics of the "Nation," help the early footage along, and the accompanying score is excellent.

"Drums of Love" will get the support of those who have been yelling for "better pictures" and may feel censorship in certain sections.

It's a sweet comeback for Griffith and a corking picture. *Sid.*

AL
MARKELL
and
GAY
FAUN
Repeating their former success on the Publix Southern Circuit with Jack Partington Production
"Florida,"
Feb. 4-10, Palace, Dallas, Tex.
LAFFS---LAFFS---LAFFS!
Direction MAX TURNER
WM. MORRIS Office
Regards to ABE LASTFOGEL

MAURICE
SOLO ORGANIST
Indiana Theatre, Indianapolis
A Publix Theatre

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

13 WASHINGTON SQ.

Universal production and release, directed by Melville W. Brown. Starring Alice Joyce and Jean Hersholt. From the play of the same name by Leroy Scott. Titles by Walter Anthony. At the Roxy, New York, week of Jan. 28. Running time, 70 minutes.

"Deacon" Pyecroft.....Jean Hersholt
Mrs. De Peyster.....Alice Joyce
Jack De Peyster.....George Lewis
Mary Morgan.....Helen Foster
Mathilde.....Zasu Pitts
Olivetta.....Helen Jerome Eddy
Mrs. Allistair.....Julia Swayne Gordon
Mayfair.....Jack MacDonald
Sparks.....Jerry Gamble

Entertaining picture, with its appeal to the intelligent among the screen public and likely to be voted mild by the gum-chewing clientele. Away from the Universal style, U ordinarily making program pictures for the masses. Will please as a program release, without setting any high marks as an independent draw. Stars and title not figured as a pull.

But will please regular house following, on the score of its clean-cut romantic story, its atmosphere of elegance and comedy that is robust while not rowdy. Beautifully produced and acted with crisp competence. Mystery element is turned to comedy purpose and the thrills are not worked up. Has a world of mild laughs, but they never get beyond the polite classification.

All of which adds up to an average picture for better class patronage. The kind of film the screen critics demand in their crusades for better pictures, but the kind of product the mob doesn't crowd in to see. Would be poor opposition for a name star with a hot title.

Zasu Pitts, in the comedy role of a lady's maid who always gets her long words mixed up, has the prize character and plays it. Here is a character comedienne who has seldom been supplied with parts that would advance her. In this picture she gives a finely balanced performance in a part that could have been clowned to death. Alice Joyce, as an aristocratic mother, has a charming and graceful figure, but aristocratic mamas do not make popular pictures. Jean Hersholt plays the sympathetic crook part that came near making the piece when it was on the stage. It isn't a screen part, calling for too little significant acting and too much illumination in titles. Most of the interesting things the crook does are conveyed by title.

Romantic story is just a side angle of interest. Sympathetic interest is bound up in the mother and the crook, and what grip the story has in its celluloid form is confined to these two. For the rest, there is little action in the cinema meaning of the word, and an impatient flapper fan might call it dull.

These defects are inherent in the story material, for it has been produced in faultless taste. The settings showing an aristocratic home in Washington Square are remarkably well done. A room in Washington Square is just that, instead of a de luxe furniture display set out in Grand Central Palace. Acting is scaled on the same moderate and reasonable plane.

It's satisfying playing of this sort of material, but the substance of the story never once gets hold of the sympathies. *Rush.*

BUCK PRIVATES

Universal production and release with Lya de Putti featured. Directed by A. Melville Brown. At the Colony, New York, week of Jan. 28. Running time, 60 mins.

Anne.....Lya de Putti
John Smith.....Malcolm MacGregor
Hulda.....Zasu Pitts
Major Hartman.....James Marcus
Sergt. Butts.....Eddie Gribbon
Capt. Marshall.....Capt. Ted Duncan
Cupid Dodds.....Bud Jamison
Mose Bloom.....Les Bates

Nicely balanced comedy feature with agreeable romantic interest and some beautiful scenic shots. Story is set in Europe just after the armistice and deals with the comedy side of the A. E. F. Not a suggestion of war stuff in it, except the uniforms.

American troops in Germany have been given permission to pass through Luxemburg on their way out of the Rhine country. They descend upon a picturesque village and the hero (Malcolm MacGregor) is billeted with a giant pacifist and a beautiful daughter, whom he is forbidden to address or look at. Villagers set up the rule that soldiers may not fraternize with native maids and any girl caught being friendly toward a uniform shall have her head cropped.

The hero, a private, has as a rival for the lovely Lya, his top sergeant in the laughable person of Eddie Gribbon, who is a better clown than ever he was a baseball player, which is a compliment. Hero wins the girl, but sergeant butts in and is caught kissing her against her will in the moonlit garden. He is up for court-martial and can only escape by marrying the girl.

Lya's maid (Zasu Pitts), playing the part with her usual gift for awkward grace, is substituted, and the misinformed hero kidnaps her at the very altar, leading to a hip hurrah motorcycle chase for the finish.

Picture is a neat blending of romantic story and vigorous comedy. For the most part the comedy is intelligent and free of the ordinary grade of film gagging, but at the finish it goes a little Sennett. To tell the truth, this finish gives a peppy period to an otherwise quiet picture and makes it something of a rowdy, but effective entertainment.

Production is in the best manner of Director Brown. Foreign atmosphere is capitally built up in the settings and the characters. This scenic element gives the picture a good deal of engaging beauty in its backgrounds. One love scene between hero and village girl is a charming episode, particularly in pictorial surroundings.

Acting is remarkably uniform in its excellence. Zasu Pitts once again steals a good deal more of interest than she was entitled to in the script. This actress has a veritable genius for doing the impossible with drab roles. Gribbon is a low comedy treat and MacGregor makes an engaging young leading man. The role of the Dutch heroine is out of Lya de Putti's line. Character bits are made to stand out. Nothing more realistically military has been seen than the captain of the company, and men villagers such as the barber who plants the shearing idea. Title writing is crisp and bright, as when the hard boiled sergeant says on his way to his own wedding, "I feel as nervous as a pullet about to lay her first egg."

Good, honest comedy with qualities that will appeal to the best grade of fans, and enough robust fun to please the flaps' saps. *Rush.*

THE HAUNTED SHIP

Tiffany production and release. Directed by Forrest Shelton. Adapted from Jack London's "White and Yellow." In cast: Dorothy Sebastian, Montague Love, Tom Santchi, Ray Hallory and Alice Lake. At Keith's Hippodrome, New York, week Jan. 23. Running time, 48 mins.

One of those rough and ready yarns calling heavily on the imagination to make it credible. As a picture it appears capable of holding up on single day stands. Strictly a meller and making up in a mutiny for the absence of a storm at sea.

Montague Love is the heavy-fisted master of the schooner who fifteen days before has cast his wife and young son adrift on a raft, believing the boy isn't his and that his first mate (Santchi) is responsible.

For that, fifteen years the first mate has been shackled in the ship's hold where Gant (Montague Love) administers floggings to make his victim confess. A switch to South Sea locale shows the boy, full grown, (Ray Hallor) as a nondescript beach comber who is shanghaied aboard Gant's craft along with "Queenie" (Dorothy Sebastian), shipwrecked member of a theatrical troupe.

Gant is after the girl and the boy seeks his unknown father for vengeance. The relationship crops out and aided by the crew the boy overthrows Gant, releases the first mate and everybody deserts the ship Gant has fired.

All but Gant and the first mate who are trapped in the hold as the ship sinks. The boy and girl cling to a crate and are washed ashore on some undetermined coast where the picture ends.

Miss Sebastian gets a certain s. a. into her characterization while Love plays his usual burly brute effectively. Santchi never comes out from behind his beard and only goes into fistic action during the memory cutback. Hallor is neither good nor bad as the boy.

It's elemental love and hate drawn in broad strokes and should appease the cheaper admission clientele. Footage in a low dive will interest from the flesh angle. Story's pace is carried along at a fair clip and photography okay. *Sid.*

THE THRILL SEEKERS

Superlative Pictures production. Cast includes Lee Moran, Jimmy Fulton, Ruth Clifford and Robert McKim. Distributed by Hi-Mark Productions. At Stanley, New York, on double feature program Jan. 29. Running time, 57 mins.

Too much phoney melodrama knocks this one cuckoo. Old type of deep-dyed villainy starts early and wallows in such a quagmire of palpable dramatic impossibilities that it was too much of an overdose even on double feature day. The story is the kind that has been cameraed to a whisper, but may survive the double feature demand and bring back the original investment to its independent makers.

Hero and his side kick butler take a lot of punishment physically, yet they come right back for more, and the principals pummel each other all over the screen.

Picture smears itself with a deluge of heroics that became such mockery as to make the audience giggle.

Story never has a chance, but cast does its best. Some consolation. *Mark.*

A RACE FOR LIFE

Warner Bros. production and release, starring Rin-Tin-Tin. From a story by Charles R. Condon, directed by Ross Lederman. Cameraman, Edward Du Par. In projection room Jan. 27. Running time, 48 mins.

Virginia Calhoun...Virginia Browne Faire
Robert Hammond.....Carroll Nye
Danny O'Shea.....Bobby Gordon
Bruce Morgan.....James Mason
Tramp.....Pat Hartigan

Bearing in mind there is a definite following for these canine dramas, "A Race for Life" may be

(Continued on page 26)

LUIS JOSEFINA
Ojeda AND Imbert
FEATURED DANCERS
WITH
John Murray Anderson's
"MILADY'S FANS"
AS THE
"SPANISH FANS"
AT THE
PARAMOUNT
NEW YORK
THIS WEEK
Personal Representative
BENJAMIN DAVID

5th YEAR
MILTON SLOSSER
ORGANIST
Missouri Theatre, St. Louis, Mo.

EDDIE WEAVER
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NEW HAVEN, CONN.

CONGRATULATING
ART HAYES
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LOEW'S MIDLAND THEATRE, KANSAS CITY, MO.
FEATURING THAT MELODIOUS BALLAD
"TOMORROW"
THE PERFECT ORGANOLOGUE
Also Thanking
JOS. LA ROSE—Production Manager
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BERNICE AND EMILY
Featured with JOHN MURRAY ANDERSON'S
"MILADY'S FAN"
IN
"ACROBATIC DANCING THAT IS DIFFERENT"
THIS WEEK
PARAMOUNT, NEW YORK
Direction MAX TURNER, WM. MORRIS Office

ONE CONSECUTIVE YEAR WITH FANCHON & MARCO
ARMANDA
CHIROT AND
JOSE MERCADO
INTERNATIONAL SINGING STARS

is any man SAFE

Women, women, everywhere and not a place to slink. Women in the Shower Baths—Women in the Pool—Women in the Steam Room—What's a guy to do?

One of the most famous farces in Broadway history . . . Made into a film as funny as "McFadden's Flats" . . . With Mackaill and Mulhall at their corking best [remember "Subway Sadie"] . . . and situations and titles that defy the dumps!

on LADIES NIGHT IN A TURKISH BATH

Presented by ASHER, SMALL *and* ROGERS
with

Dorothy Mackaill *and* Jack Mulhall

by CHARLTON ANDREWS *and* AVERY HOPWOOD
Directed by... EDWARD CLINE
Produced by EDWARD SMALL

Booking Line forms on the Left

First National Pictures SUREST *thing you know!*

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Clinched!
YEAR'S MELODRAMATIC HONORS NAILED BY F B O
All the stinging drama of Chicago's gat-ruled underworld poured into the MIGHTIEST OF FBO'S JUBILEE SPECIALS!
When it Comes to Melodrama . . . 15,000 showmen ASSUREDLY can't be wrong!
Joseph P. Kennedy presents
CHICAGO AFTER MIDNIGHT
with
RALPH INCE
A Ralph Ince Production
Pulsating Pageant of a Great City's Biggest Underworld Thrills!
FBO PICTURES CORP.

FOX GETS 145 F. & R. HOUSES

(Continued from page 5)

lin, president of West Coast and who immediately absorbed the North American Circuit on the Pacific Slope when going into W. C. At that time as reported the Franklin plan was to go take over the F. & R. and Saxe circuits, the latter in Wisconsin, giving West Coast a perfect line eastward from its own W. C. terminal in Montana.

Fox's Coast to Coast

This line of procedure appears to have been followed by Fox, with whom Franklin is now associated through the Fox West Coast purchase. It also gives Fox a direct line to the Atlantic seaboard through his own eastern circuit encompassing the larger key cities of the east, and make the Fox chain coast to coast.

It is expected that Fox will announce the F. & R. buy within 10 days. The report is that it is virtually completed closed, except for minor matters.

Finklestein & Ruben main stands are Minneapolis and St. Paul. In a couple of F. & R. de luxe houses of those cities, Publix is interested.

At various periods it has been reported Publix would make a general deal with F. & R., as it had been also rumored that Publix at one time had the Saxe circuit in purchase view.

P. L. vs. Fox-W. C.

A chain battle is confidently claimed by the trade to follow the capture of the West Coast Theatre circuit by William Fox, as reported in Variety last week.

It was probably the fastest theatre transfer deal of any size on record. The deal actually did not take over 48 hours. It was closed before those interested on the coast were aware of it.

By the terms of the purchased control, Fox allowed $55 a share for West Coast (Wesco also) stock in case or an exchange into two-thirds of one share of Fox common for one share of W. C. Fox has been quoted of late around 86-88. Neither Fox Film (production) nor Fox Theatres A was affected by the W. C. coast deal on the stock market, Fox slipping a point or so following, while Fox theatres held steady at around 20.

It is said a new financial interest came into the West Coast-Fox deal in the Am. Telephone and Telegraph Co., behind Fox. Total amount involved in the W. C. buy is placed at from $15,000,000 to $17,000,000.

An erroneous impression prevailed that the recent rise in Fox (film) stock was through the discounting of the West Coast absorption. Neither Fox nor Harold B. Franklin, nor the bankers, Hayden, Stone & Co., knew of the deal that happened so swiftly until the Stanley Company-West Coast proposal seemed impossible about the middle of the week before last. At that time, Franklin with Fox and John Dillon (for Hayden, Stone) got together, rushing their deal through.

Option on 20,000 Shares

Franklin realized $500,000 in cash for himself from the transaction. When accepting the presidency of West Coast Theatres circuit, Franklin's contract called for a yearly salary of $65,000, 10 per cent. of the net profit by W. C., and an option on 20,000 shares of West Coast common at $30. Selling his 20,000 shares to Fox, through Hayden, Stone & Co., which financed the transaction, gave Franklin a profit of $25 per share.

Abe and Mike Gore, founders of W. C., and holding 70,000 shares, received nearly $4,000,000 at the same share price, $55.

Up until now from accounts Franklin has had no definite understanding with William Fox. Franklin's contract with West Coast remains in effect. The points undecided from the stories are whether Franklin will remove to the general headquarters Fox intends establishing in its New York offices, and if Franklin will continue to operate only the West Coast circuits (including North American), or add also the present, building and proposed Fox deluxe picture theatres.

Fox has, or has started or will start theatres of the deluxe type, none seating less than 4,000, and mostly of 5,000 capacity, at New York (Roxy), Washington, Brooklyn, Detroit, Philadelphia, Newark, Detroit, Chicago, Milwaukee, St. Louis, Los Angeles and San Francisco. These are in addition to the present Fox vaudeville (vaudfilm) theatres. In Philadelphia Fox contemplates a 5,000-seater on top of the two present Fox picture theatres there at present.

Fox, by taking the F & R chain, has taken care of the northwestern end, provided Publix and Loew do not withdraw their houses on the slope, including Portland and Seattle.

Need Operator

It is said that the Stanley group was most anxious to secure the West Coast affiliation in order to have Franklin as its theatre operator. A similar thought is reported held by the Keith-Albee people, who recently added the Orpheum Circuit. Both chains are virtually without a picture house operator. K-A is said to have offered to buy in on West Coast, but couldn't get Franklin down to cases.

The control-purchase by Fox that stopped all Stanley negotiations with West Coast was a bombshell in the ranks of the First National's New York executives. They had confidently anticipated the Stanley-W. C. affiliation, through Stanley and West Coast jointly holding First National control. By his purchase, Fox, with Stanley, if remaining together on the First National proposition, will have a say in the business and producing direction of a competiting producer. It is perhaps the first time, outwardly, that has occurred in the film trade.

If Publix and Loew's withdraw their coast deluxe houses from the West Coast operation and association, along possibly with them leaving West Coast, will be United Artists theatres, likewise now West-Coast operated.

While in the battle of the chains expected to follow if this occurs, it is also said that a fight for supremacy in First National may again come up, under the preposition that Fox and Stanley will not be in unison on First National. Fox and Stanley have been battlers ever since Fox boldly walked into Philadelphia with a lone house, to fight Stanley in its home camp, at the cost of all the Stanley product buying patronage.

The Inside

To the observant bunch in Times Square the inside on the Fox-West Coast deal appears to be that Franklin got the impression Nick Schenck and Sam Katz wanted to lock him up in California. That thought must have hit Franklin when he found the W. C. proposed deal with Stanley was not too cordially received by his New York theatre-operating associates, and that he was asked by either Katz or Schenck why he had encroached upon their territory by taking over the Saxe houses in Wisconsin. If the reports on this phrase are accurate, the Wisconsin comment must have convinced Franklin his former Publix associate and Mr. Schenck thought the Pacific Slope plenty big enough for him. It evidently did not coincide with Franklin's views.

It was at this juncture, the account says, that Franklin convinced Richard Hoyt and John Dillon of Hayden Stone, that the Fox deal would be preferable to the Stanley proposition. Some antagonism had also developed on the Stanley end when Jacob Fabian of Newark demanded that he go to the head of the Stanley company or withdraw his Newark string from that connection. If withdrawing, Fabian offered to pay the Stanley company a profit reported at around $1,500,000.

With the flop of the Stanley-West Coast negotiations happening, the changes in executive direction of the Stanley Company came, as reported elsewhere in this issue. John McGuirk retired from his $65,000 annual salary as Stanley's president, to become chairman of the Stanley's board and probably hanging onto his salary agreement.

Previously to assuming command of West Coast, Franklin had been in charge of Publix, in which post he was succeeded by Katz.

As also recounted elsewhere, the withdrawal of the Publix-Loew big first runs in L. A. and San Francisco would leave West Coast without a de luxe in the downtown district of either city, with that condition prevalent until either Fox builds out there, or Fox via West Coast make other connections.

One of those connections could be Keith-Albee walking into the Fox-Franklin deal, thereby giving K-A the theatre operator it so sorely needs in Franklin, and giving West Coast the big Orpheum theatres on the coast, which could be converted overnight from vaud-film into presentation houses. This is considered very unlikely by the observers.

Film Service

In film service, the situation is even more complex upon the coast. Though Paramount and Metro-Goldwyn-Mayer remained with their chains and held their services to the Publix and Loew's first runs, neither of the big film producers would have sufficient coast outlet to recken against their present gross circulation in the 250 theatres of West Coast in the slope territory.

With Fox's present list of 475 theatres, the entire possibility of a competitive complexion may change. The Fox string is claimed to now be too big for any producer to ignore.

Fox's Sure Benefit

On service Fox will greatly benefit in any event. Should Par and M-G-M be held out of the W. C. theatres, the indie producers would have an in to no limited extent, another situation Par and M-G-M might prefer to avoid. In figuring film service for the Coast First National ranks with Par and M-G-M and possibly going their way, unless Fox can use influence.

Fox at present has a film service agreement with Pantages that takes in the coast. For what time or to what extent under that contract is not known. Also up to now Fox has had but one theatre in California playing his Movietone, the Tower, an independent, in Los Angeles, a small house but well located downtown.

Neither Messrs. Fox or Franklin has been seen within the week by a Variety reporter. It is thought the film trade would prefer the reports, fairly reliable, to a stereotyped statement. At a convened meeting in the Fox offices last Wednesday night, William Fox made a verbal announcement of his purchases. Mr. Dillon was present and offered whispered suggestions to Fox but said nothing himself to the newspaper men. The latter were invited to ask any questions, but few took advantage. Franklin, who was present at the start of the announcement gathering, left before it had fairly gotten underway.

A Season in Time

In referring to the West Coast circuits and without mentioning Franklin by name, Fox called their present administration of West Coast "the perfect management."

The picture business appeared to well regard the Fox movements. It also seemed the impression that the deal operated mostly in Fox's favor for prestige and influence. Fox's playing time, east and west, cannot yet be computed for stage shows. It is easily a season just now for the average picture house stage turn.

In service the W. C. acquisition gives Fox Arizona as a practical closed state for the Fox products. With other closed sections, Fox is estimated to have 17½ per cent. in all of this most desirable territory.

An immediate eastern reaction to the Fox consolidation is foreseen in the predicted fast step along that will be undertaken by the Stanley company, if not by others which may be affected much or little.

Milwaukee, Jan. 31.

Acquisition of the Midwesco, formerly Saxe, chain of Milwaukee and Wisconsin houses by Fox has set this old burg on its ear.

The 43 houses are the key to the movie situation in Wisconsin.

The former Saxe houses are stocked to the hilt with First National, Metro-Goldwyn and Paramount bookings. Fox has not had an inroad here with his films at the downtown theatres with the exception of a few specials, and most of regular releases went into the combo houses.

SLEIFER, U. A.'S DIV. MGR.

L. J. Sleifer has been appointed by Al Lichtman, of United Artists sales division manager of district No. 1, including New York, Philadelphia, Boston, Buffalo and New Haven.

Sleifer's last connection was with Universal as manager of its theatres in the west.

THE PARAMOUNT COMEDIAN

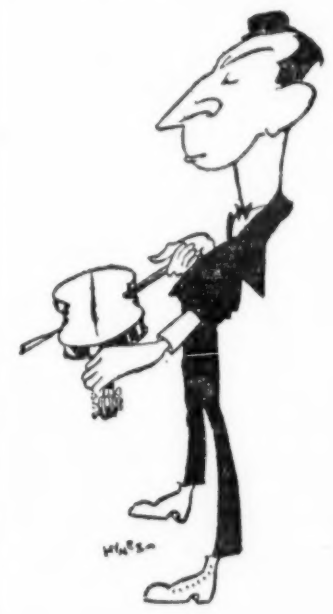
EARL FABER

with MARGIE McINTYRE

This Week (Jan. 30)
Loew's, Montreal
AND HOW!
Mount Royal
SEA-GOING HACKS,
ETC., ETC., ETC., ETC.

A CONSTANT HIT

Feature Attraction—Loew Circuit
Dir. MYER NORTH, JOE FLAUM



London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

WHAT JACK LAIT OF VARIETY SAID ABOUT...

WALT ROESNER

Is Worth Repeating:

"The boy does everything, and whatever he does is original, or looks that way in this neck of the arts."

Master of Ceremonies
CAPITOL, NEW YORK
INDEFINITELY

ENOCH LIGHT
AND
HIS ORCHESTRA
NOW AT LOEW-METRO-GOLDWYN'S
GAUMONT PALACE
The Largest Theatre in the World PARIS

Packing Them In!

AND HOW!!

NO THEATRE TOO BIG!
NO PALACE TOO FINE!!

—NOTE—

ENOCH LIGHT and his orchestra will have the honor of playing at the ELYSEE PALACE for the President of France
This is the first time a jazz band has ever played in the President's Palace

A RACE FOR LIFE

(Continued from page 22)

recommended for the very apparent skill it demonstrates in the art of constructing a theatrical scaffolding around a quadruped leading man.

As Rin-Tin-Tin is the professional father of all the cinema pups and has been a star and a money-maker for a longer time than any other woof-woof hero, it is not surprising that there is a certain factory-like effciency in the turning out of these pictures. There is certainly nothing in this one that could be called even a new variation of old stuff. Yet it possesses a confident manner, as if director, scenarist and dog trainer were sure of their goal and driving straight for it.

Enjoyment of a picture such as this requires a naive and sentimental disposition plus a regard for dogs. Where and when dog pictures are exhibited in big cities it is invariably as one-half of a double-feature bill.

In the smaller communities, however, the dog opera can and does stand alone, unaided and unapologetic. For these stands "A Race for Life will probably be okay. There is enough heart tug of a sort to have the kids whistling at Saturday matinees.

Bobby Gordon plays Rin-Tin-Tin's boy friend and is the only player with much to do. Gordon may be the lad he is represented to be, but the many-sided versatility of his boyishness suggests advanced years and considerable trouping.

WEB OF FATE

Dallas M. Fitzgerald production released by Peerless. Story and direction by Fitzgerald. Lillian Rich featured. Cast includes Eugene Strong, Henry Sedley, Edward Coxen, Frances Raymond. At Loew's, New York, on double bill, Jan. 27. Running time, 49 mins.

A fair state righter, without much support from "names" of any sort. Lillian Rich, featured, is the only one with any probable box office registry.

It is a drama of high jinks amongst the swells and depends upon the w.k. device of two gals who look alike, the innocent one being blamed for the murders and one thing or another of the loose bimbo. The usual misunderstandings are okayed in the end, when newspapermen discover the hard-boiled jane, thereby saving our Nell from the hoosegow.

Lillian Rich, turned blonde, uses a sheer to identify the n.g. gal. When playing the heroine she seems very sweet. It isn't a bad nical detail are above "quickie" job of duo-characterization.

Production, continuity and tech- standards.

INDES AND SAPIRO

(Continued from page 9)

they are now unable to buy film at any price. Sapiro believes that while it might affect the chain theatres unfavorably it would help the distributors gauge the exact amount of product needed to fill the wants of a combination and know the price they could get, and it will be a higher price than they are now getting from their own theatres.

Some of the exhibitors leading the movement for the combination find themselves in the position where they cannot buy pictures at any price on account of producer-owned theatres in their neighborhoods. An independent chain consisting of 10 houses cannot get a picture in Brooklyn if a 500-seat chain house in that territory wants it. The loss in revenue affects the producer as well as the independent theatre operator.

Stopping "Trustification"

The combination of indies would be in a position to deprive any producing organization of from $2,000,000 to $3,000,000 in revenue and no single producing company can stand the loss of that amount of business.

This combination could also curb the construction of theatres by producers; not by law, but by discontinue buying its films.

A buying combination of this kind, under capable leadership, is probably the most practical solution of independent exhibitor troubles. If the deal is consummated it may end what the independents have been calling, "The trustification of the motion picture industry."

5-Year Contract

Sapiro's attitude on the proposed combination, and the viewpoint of the independents joining, is that they are not going to war. The latter believe the producers should welcome the combination since it will give them, for the first time, a central, responsible figure, representing exhibitors, to deal with.

According to the terms of the contract drawn up and expected to be signed within 10 days, Sapiro's power with the exhibitors will exceed that of Hays with producers and distributors. Sapiro is to be given 100 per cent. power of attorney over about the theatres now in the deal, for five years. The exhibitors asked Sapiro to assume that jurisdiction.

The exhibitors were also responsible for a proposed clause in the contract to the effect that the association may take an injunction to stop any member who wishes to resign.

One of the most far-reaching results of this combination will be the elimination of the speculative builder. The association's rules may provide against accepting for membership any operator putting up a theatre in an over-theatred area. Circuits controlled by producers will be requested to stop building in sections where they threaten independent members of the association, or where tnere are already enough seats. Circuits suffering from overbuilding should profit through this arrangement.

Small houses owned by independent circuits and operating at a loss will be closed. These would have been closed long ago but for the probability that some other operator would rush in. The association rules will provide that no member shall operate or assume for operation any house closed by a member of the organization, unless purchasing the privilege or with consent of the former operator.

LITERATI

Arthur L. Clarke Dead

Arthur L. Clarke, 58, managing editor of the San Jose "Mercury-Herald," died at San Jose, Calif., Jan. 24, following an apoplectic stroke.

Mr. Clarke secured his early training on the Omaha "Bee." He was associated with Hearst newspapers for about 18 years and served as an executive on publications operated in Boston, New York, Chicago, San Francisco and Los Angeles.

During the Boer War he was correspondent for the Chicago "Tribune" in South Africa and also represented it in London and Paris.

The deceased was kown as the "father of the tabloid," having established the New York "Illustrated (Daily) News", the first daily tabloid in the east.

He is survived by his widow and two sons, Richard W., art editor of the New York "World" and Rodger L., country editor of the "Mercury-Herald."

Kidding

In a recent issue of "Life," the humorous weekly, is a piece by one W. J. P., Jr., entitled "Variety's Critic Reviews 'Elmer Gantry'." This bit attracted much attention among the 37½ per cent. intellectuals. It goes:

"This ought to be a panic. Name not too hot, but it's a sexy with a new twist, and Lewis' rep's a cinch to click with the brows. The plot is about a big prayer-and-sermon man who starts out playing the sticks till his act brodys. Then he picks up with a round-heeled gal who has a big time preaching road show.

"This doll has plenty of s. a. and they lay 'em out in the aisle 'til her church burns up and the dame gets bumped off. Gantry takes it on the lam in the fire and then shows up as a hero.

"This kibitzer's ace-deuce line hooks him up with another big-time outfit. He always milked the audience with an act full of larceny, but it held up the exists. Gantry two-timed his ball and chain and gave the others plenty of fast counts, but they never squawked. He was a heel, but the Bible-boosting game was a pushover, so he gave the peasants the works and ended up on the main stem with his own show. This book started like a smash and looks set for a run."

Stage Fan on Side

Thomas C. Stowell, well known amateur actor and playwright, has been elected president of the Legislative Correspondents' Association of the State of New York, and as such will have charge of the annual dinner and show at the Ten Eyck, Albany, March 8. Stowell, who has been a political writer on various papers for many years, is now with the New York "Herald Tribune." With his wife, Faye Smiley, and Jacob Golden, manager of Proctor's vaude house in Troy, Stowell organized the Albany Players, who have made professional appearances in the Capitol district. The annual show is attended by officials and politicians as well as some of the Broadway gang.

Another Critic Let Out

Bob Swayze, dramatic editor of the Portland, Ore., "Journal" for eight years, was let out recently on a moment's notice. Swayze was considered one of the ace critics in the Pacific northwest.

Reason for Swayze's departure is not known. Grant Showerman, reporter on the same paper, is at Swayze's desk. Firing of Swayze is the second for local critics, the previous one being handed Don Skene, formerly drama editor of the "Morning Oregonian," now a member of the sports department on the New York "Herald Tribune."

O'Neill and the Mob

The stiff rapping Eugene O'Neill has gotten for his "Marco Millions" from the Algonquin set of writers is figured along Broadway as being due to two things—one being O'Neills refusal to sign up as a member when he's in town and the other Alex Woollcott's lack of friendship for George Jean Nathan, who called Alex the Seidlitz powder of Times Square.

Nathan was the O'Neill champion long before the famous dramatist became famous, while O'Neill is the sort of fellow, famous or not, who'd not give a rap whether he ate in the Algonquin at a round table or at the Astor or in a cafeteria.

Another Woollcott peeve is said to be his irritation at one of the roles in O'Neill's "Strange Interlude," which the Guild opened this week. The role is that of Marsden, one of the three men who go after the woman of the play. Marsden is the one who outwaits the others.

Meanwhile O'Neill's "Marco Millions," which some of the boys have been rapping plenty, sticks an extra matinee in weekly from now on to take care of the trade, which so far has been standee.

Winchell as an Actor

"Graphic" is syndicating Walter Winchell's "Diary of Joe Zilch" weekly. The feature deals with a small-time vaudevillian and his wife and partner, Zilch and Zilch. It is mostly based on Walter's own experiences as an actor when playing on the Pantages vaude circuit. Walter in some ways is still an actor.

Getting "Rejections" Across

A method successfully used by some of the now standard periodical contributors is that of sending their rejected stuff to the outstanding columns like F. P. A.'s, Hi Phillips in the "Sun," Russell Crouse in the New York "Evening Post," et al., for gratis publication. The effect of landing it in type and making the publication thus recall it has had a psychological effect.

In many cases the skits and short stuff are more impressively set up and printed than when coming through the mails along with a raft of manuscript to the editors. The latter are known to read the humorous columns and it was in this wise that at least one author commanded such attention that the editor of a national comic weekly sent for him for a little chat. The writer told the editor that everything he had seen in the daily columns were rejections.

Jim Europe's Memoirs

Noble Sissle, colored composer and singer, now in London, is writing "The Memoirs of Jim Europe," which will be published by Sears & Co., It will be off the press in February.

Sissle was a partner of the famous colored bandmaster and served overseas with Colonel Hayward's celebrated fighters from Hell's Kitchen.

Bradford Merrill's Illness

Bradford Merrill, long a leading executive with the Hearst newspapers, who was taken ill some months ago, remains in serious condition. Although under treatment

(Continued on page 47)

PAUL ASH

CREATOR OF STAGE-BAND ENTERAINMENT
Known as the
"PAUL ASH POLICY"
BACK HOME AGAIN
BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
WATCH MY SMOKE!
"EXCLUSIVELY COLUMBIA RECORDING ARTIST"
Paul Ash Presentation Staged by
LOUIS McDERMOTT
There Is No Substitute for Paul Ash Entertainment

JAY BROWER

SENATOR
Theatre, Sacramento, Cal.
Direction FANCHON and MARCO

The Talk of Chicago
ED MEIKEL'S
ORGAN CLUB
HARDING THEATRE
90th Week and Still Growing

BENNY MEROFF
and ORCHESTRA
THE MOST VERSATILE OF LEADERS

OKEH RECORDS
WURLITZER INSTRUMENTS
NOW
MARKS BROS.
$3,000,000
MARBRO and GRANADA
THEATRES
CHICAGO

A DANCING DEPARTURE
JUST COMPLETED A PUBLIX TOUR
RE-ENGAGED FOR PAUL OSCARD'S "DANCING FEET" PRESENTATION
RICHARD (Limberlegs) EDWARDS
PRESENTING HIS OWN DANCING CONCEPTION OF THE "SEAL ROCK"
NOW (JAN. 28) AT THE METROPOLITAN, BOSTON
with Entire Publix Circuit to Follow
Direction WM. MORRIS

$33,406.00

That's the Week's Gross at SKOURAS' AMBASSADOR, St. Louis, For

The COHENS AND KELLYS IN PARIS

And that isn't all! It hit the high spots at the GRANADA, SAN FRANCISCO, with $24,008.00 for the week; nearly $10,000.00 at the CAPITOL, ATLANTA; it's a million-dollar picture, with YOU EXHIBITORS getting the millions. Get it for your house and celebrate! And while the line is forming to BOOK "THE COHENS AND KELLYS IN PARIS" slap your play dates down NOW for "THE CAT AND THE CANARY," "LES MISERABLES," "WE AMERICANS," "LOVE ME AND THE WORLD IS MINE" and LAURA LA PLANTE'S latest and greatest, "FINDERS KEEPERS," made from the Mary Roberts Rinehart story; then you CAN celebrate!

Starring **GEORGE SIDNEY** and **J. FARREL MACDONALD,** with **Vera Gordon,** Gertrude Astor, Kate Price. Adaptation and continuity by Al. Cohn. Screen supervision by Joseph Poland. A WILLIAM BEAUDINE PRODUCTION.

The **World's** *Largest Theatre*

POXY

books UNIVERSAL'S

"13 WASHINGTON SQUARE"

From Leroy Scott's famous novel and big N. Y. stage success. With this great cast: JEAN HERSHOLT, ALICE JOYCE, ZAZU PITTS, GEORGE LEWIS, HELEN JEROME EDDY. A MEL BROWN PRODUCTION.

REGINALD DENNY in "THAT'S MY DADDY"

Directed by Fred Newmeyer. With BARBARA KENT, LILLIAN RICH, Lee Moran, Tom O'Brien, Lucille LaVerne (child actress).

"LOVE ME AND THE WORLD IS MINE"

Starring MARY PHILBIN. With the famous **"Merry-Go-Round"** cast, including NORMAN KERRY, BETTY COMPSON, GEORGE SIEGMANN, H. B. WALTHALL, MARTHA MATTOX and others. Directed by A. E. DUPONT, who made "Variety."

Here's proof positive that Universal has the box-office winners.

'DUMB' ACTS OF NOVELTY TYPE ORGANIZE—WHITE, COLORED

Federated Novelty Acts, New Society, With 125 Represented at Start—Several Objectives—Jack Wilbur Credited as Organizer

With the Federated Novelty Acts now a reality, it is an organization in which only novelty acts can affiliate.

The Federated held an open meeting in International hall, 424 West 49th street, New York, Jan. 26. Billy Cross (Six Abdallahs) presided and outlined the purpose of the meeting. Among other speakers were Ben Bellclair (Bellclair Bros.), Alex and Felix Patty (Patty Bros.) and Jack Wilbur.

Jack Wilbur, who was top mounter with Joe Rexford in the Rexford Troupe and later with the Spencer Sisters and Wilbur in vaudeville, is the organizer primarily of the F. N. A. He told what the organization stood for.

The F. N. A. proposes to combine all merited novelty acts into one association; to create ways and means of marketing their product with the public; to encourage originality in novelty acts in order that they may regain the interest in which they were held when vaudeville was in its infancy; to protect the originators of new novelty material against infringement by imitators; to discourage the booking of foreign novelty acts without at least 20 consecutive weeks prior to their departure for this side; to establish a minimum wage scale for all worthy novelty acts; to creat a fund for members in distress; to establish a permanent summer and winter quarters for members close to New York, and their animals, with training facilities suitable for every kind of a novelty act; to supply a complete list of novelty acts available for circuits and circuses without charge; not to create or allow to be created any individual or body of individuals with authority or power equal to the will of the majority of the rank and file, and that the will of the majority shall rule; and all matters of importance to the association's welfare must be decided by a referendum vote.

Coming Over on Spec

It is declared by members that in many other seasons acts have come from Europe on speculation; that some have been booked for one or two weeks pending prospective continuous dates, only to be left high and dry and no opportunity to play at all where the time is filled.

The F. N. A. says it has nothing to sell other than the membership right to voice its feelings at the regular meetings, which are to be held once a week, with the referendum vote the deciding factor. A suggestion box is now at 226 West 47th street, used as the temporary headquarters of the association. Members are invited to drop in any and all suggestions that might improve the organization.

The next closed meeting will be held in about two weeks, when an election of officers will be held.

The F. N. A. has no restrictions on its membership, except it must be of "novelty act" classification. Colored turns will be admitted as well as white.

Novelty acts include circus acts, illusion turns, etc.; all dumb turns that depend on novelty to put them over in theatres and under canvas.

125 Respond

There were about 125 at the meeting last week, accepted as an indication that the F. N. A. is attracting attention.

In recent seasons dumb acts have found time hard to get, especially consecutively. Where many acts claim novelty, the result has been retroactive in the sense that it has given the wrong impression to the outside world.

The F. N. A. claims that of its present personnel they are all working, and that is one reason why meetings have been called for 11 p. m. instead of earlier; so that acts can report following their usual night's performance.

Madison Alone in B'klyn

With Fox's Ridgewood, Brooklyn, N. Y., going pictures, the vaude opposish between the Fox house and the new Madison, K-A has ceased.

Albee Talks to His Managers, Then Blows

E. F. Albee spoke before a meeting of the Keith-Albee house managers last Wednesday, bewailing present business conditions on the K-A circuit, and beseeching the managers to get a hustle on.

Saturday Albee left for Palm Beach and his house managers to their houses.

Gloria Foy Gets $200 Plus Retraction

Gloria Foy, readying for rehearsals in the new Shubert operetta, "Under the Red Robe," with Walter Woolf and Harry K. Morton, settled a $100,000 libel claim for $200 and a retraction by the New York "Graphic."

It started with a squib that Gloria Fay, an actress, was suing Charles Schwartz for a separation and Schwartz' parents for alienation of affections, because of a difference in creed. With the yarn was Miss Foy's photograph.

The Fay and Foy name similarities confused the "Graphic."

The tabloid settled for $200 which it offered Miss Foy, in addition to a published correction. J. Lewis Lindner acted for the actress.

Janette Gilmore as "Rio"

Immediately on her return from London, Janette Gilmore was signed for the Ada May role in the Australian company of "Rio Rita." The American danseuse opens in Australia about April 15. The company is rehearsing in America.

Miss Gilmore was abroad for several months in Laddie Cliff's review and at the Embassy club.

FRANKIE HEATH'S 60 WEEKS

Frankie Heath is about four weeks into a 60-week route laid out by the Keith-Albee and Orpheum circuits. She is currently playing Chicago.

Danny Collins arranged the booking.

Mayer-Evans in Unit

Los Angeles, Jan. 31.

Ray Mayer and Edith Evans, former vaude and picture house singles, now teamed, open with a Publix unit in Chicago, Feb. 19.

FILM NAMES STAMPEDE TOWARD VAUDEVILLE

George Walsh opens tomorrow (Thursday) in "K. O.," a new sketch, at the Tilyou theatre, Coney Island.

Ben Turpin is scheduled for a vaude fling in two weeks in a comedy idea.

Ian Keith and Ethel Clayton are scheduled for the Riverside, New York, in two weeks.

Just as soon as suitable sketches can be found for both Renee Adoree and Irene Rich they will be given vaude dates.

Agent Asks Commish from Dorothy Mackaye, in Jail

Dorothy Mackaye, widow of Ray Raymond, for whose death Paul Kelly is serving a prison term at San Quentin, Calif., will have to defend Jenie Jacobs' commission suit for $1,200 by deposition. The case is up for trial shortly. J. Lewis Lindner, representing Miss Mackaye in New York, has given notice he is ready.

Miss Mackaye is also serving a limited prison term of one year for concealment of facts in connection with the death of her husband and for which Kelly was convicted. She is a prisoner of the State of California and could not be extradited in legal custody as was the case recently when she was temporarily released in a California civil action.

JAKE LUBIN'S VACATION

Loew's Booking Head Finally Takes Rest—Away from New York

No one is taking the credit but someone must have chloroformed Jake Lubin and put him aboard a boat for Havana.

Anyway the head of the Loew booking office is down in the Southland for five weeks, with Marvin Schenck in charge of the Loew books during Jake's absence.

Allen McQuade, Possible

Allen McQuade, Irish tenor, of the Atwater Kent Radio hour, is contemplating vaudeville in the early spring.

He will be under the management of Jack Lewis.

RUTH ELDER MISSES SHOW

Los Angeles, Jan. 31.

Ruth Elder missed her first show at the Pantages Monday, as the airplane in which she was flying here from San Francisco broke down at Bakersfield through engine trouble.

On account of this delay the trip over the downtown shopping district before landing had to be postponed, Miss Elder appearing at the theatre for the second show in street clothes and doing three instead of four shows the first day.

JULIAN ELTINGE

who came East to play four weeks for Keith-Albee and is now in his fourteenth of capacity business.

The new act is a gem, and every woman in America will want to see the greatest artist in his line strut his stuff.

Playing Proctor's, Albany, this week (Feb. 2-5).

FLOP INSTALLMENT PLAN FOR ADS BY K-A IN N. V. A. PROGRAM

Slips Enclosed With Contracts to Actors Generally Ignored—Outside Houses K-A Booked Also Ignored Requests—Money Scheme Goes Wrong

The installment plan idea on corraling advertising for the N. V. A. program has proven a flop, from accounts.

Despite a number of acts having been whipped into line to sign advertising pledges and remit weekly on account, few have been doing it. It looks as if another literary teaser may be issued any day.

With most of the former Keith-Albee standard acts on other circuits, the deduction scheme has gone awry since the pledges call for remittances on K-A dates.

Independently operated houses booking through K-A are also reported as having balked on the deduction idea, refusing to be a collection agency.

The pay weekly plan to insure forced advertising for the annual N. V. A. program was hit upon last summer. With issuance of K-A contracts, slips were enclosed and actors urged to sign the pledges. While not actually a part of the contract that inference was attempted, with the acts looking upon the frame as applesauce.

K-A and Orpheum circuits' contracts sent abroad also contained the slips, which received much the same reception.

A Little Rough, But—

In front of the Palace Monday afternoon: "This new Keith-Albee-Orpheum combine is hooked up with Pathe pictures exclusively, isn't it?"

"Yeah, over de Mille to de poorhouse."

Marx Bros. for W. C. $10,000 Weekly and P.Ct.

Los Angeles, Jan. 31.

Four Marx Brothers in "Cocoanuts" (stage) in San Francisco will start a tour for West Coast circuit opening at the Metropolitan here, Feb. 9, with a guarantee of $10,000 a week against a percentage of the gross.

The contract provides that after one week here they will go to the Granada, San Francisco, and if business warrant West Coast will continue them for 14 subsequent weeks.

The deal calls for the Four Marx Brothers and about 20 of their people to appear in an act running 45 minutes. It will probably be similar to the one the boys staged when on the Orpheum Circuit about five years ago.

Pantages also had bid for the act.

Walking on "G. V. F."

Eddie Lambert walked out of the "Greenwich Village Follies" last week in Boston, dissatisfied with his opportunities. Rene Riano breezed for the same reason and Blossom Seeley and Bennie Fields among others are equally dissatisfied with J. C. Huffman and J. J. Shubert's direction.

Lambert resumed for Keith-Albee in Washington this week.

Pays Stray Wire Loss

Chicago, Jan. 31.

Jimmy Dunn, a performer working out of Mort Infield's office, has been advised by his attorney, Louis J. DuRocher, Chicago, that the Western Union Telegraph Company has reimbursed him in full for time lost by the actor due to a telegram which was forwarded to Springfield, Mass., instead of Springfield, Mo., as directed.

The amount involved was $235.

Rose Loses Ted Braun

Chicago, Jan. 31.

Rose Perfect of "Scandals" is single again. Her divorce plea on grounds of cruelty, non-support, etc., has been granted against Ted Braun, New York theatrical agent, associated with Max Hart.

YACHT CLUBBERS FILMHOUSE

The Yacht Club Boys, concluding their Orpheum tour, are in New York and will play picture houses.

T. D. Kemp, Jr., who handles the act, is tied up with London production, returning Feb. 11 to England, after a fortnight's stay over here, has placed the Yacht Clubbers' business management in the hands of Lou Irwin.

PRISCILLA DEAN'S START

Priscilla Dean opens for Loew tomorrow (Feb. 2) at the Hillside, Jamaica, L. I. She goes to Yonkers the first half of next week.

Subsequent bookings are contingent upon these dates.

Miss Dean is doing a sketch by Blanche Merrill.

Harrington and Maher Apart

Harrington and Maher have split as a vaude team. Miss Harrington will do an act with her sister, May Harrington.

Maher has formed a 2-act with Jack Mooney.

Hayakawa's Substituted Support Without Notice

A sudden switch in casting of Sessue Hayakawa's act at the Palace, New York, this week has Lucille Lortel playing opposite the Japanese film star, instead of Gilda Kreegan, as announced. The shift was decided on Saturday, and is said to have been suggested by Max Gordon.

Miss Kreegan was at the theatre Monday afternoon ready to go on, and claimed she knew nothing of the change.

Joe Brown, Film Actor

Los Angeles, Jan. 31.

Joe Brown, who came to the coast as a star of the musical comedy, "Twinkle, Twinkle," is now a picture actor.

He has been placed under contract by Ralph Ince at F. B. O. through Jesse Wadsworth to do two pictures. The first is now in production and called "Crooks Can't Win." His second, entitled "Notices," is a story of the theatre which will also be directed by Ince.

Others in the cast of the first picture are Thelma Hill, Sam Nelson, Eugene Strong, James Eagle, Ralph Lewis and Charles Hall.

Importing Mex. Band

Harry Fitzgerald, the agent, has under contemplation importing a large sized native orchestra from Mexico City.

Fitzy claims the band will paralyze New York and other points, that only know chile con carne by smell.

ADELAIDE-HOLBROOK TURN

Adelaide (Adelaide and Hughes) has formed a dancing team with Willie Holbrook (former partner of Harriet Hoctor), and will open Feb. 20 at Fox's Audubon.

Cliff Hess wrote the act and Riley Bros. are handling it.

Miss Adelaide has not appeared since the death of her husband last July. Harriet Hoctor was signed individually by Ziegfeld.

IRENE FRANKLIN'S RETURN

Irene Franklin and her husband-pianist, Jerry Jarnigan, sail Feb. 10 on the "Berengaria" for London, to open at the Alhambra Feb. 20.

The booking is for 10 weeks, and a quick return engagement.

Act Burned Out

Benton Harbor, Mich., Jan. 31.

Stage property of Billy Purl and Co. was destroyed by fire in transit here from Saginaw.

The act is being rebuilt.

PUBLIX-LOEW UNITS WEST

TOSSING CHAIRS, HOCKING ICE AND SWATS IN DIVORCE CASES

Helen Henderson May Haul Down $100,000 Besides Her Decree—Real Estate Man's Rough Ideas Cost Him Wife—And There's Plenty Others

Chicago, Jan. 31.

Blanche Yurka, playing here in "The Squall," was granted a divorce from Ian Keith, now in pictures, on allegations that Keith tossed a chair at her two weeks after they were married in 1922.

Claiming her husband beat her when she tried to stop him from hocking the family jewels, Mrs. Valeria Bruchas, opera singer, was freed of matrimony by Judge Lynch in Superior court.

Helen Henderson, the former "Follies" girl who blew out on 60-year-old Aaron Benesch and all his millions last November, secured a divorce here Thursday on grounds of cruelty. Helen is going to get $100,000 in money besides, it is said, she charged Aaron took a couple of swats at her in the Blackstone hotel Oct. 16.

Alma Jane Wilday of "The Desert Song" rang the curtain down on Johann Berthelsen, artist, through Atty. Ben Ehrlich. Miss Wilday got her decree on desertion alleged to have occurred in 1925. They were married seven years before that.

Gentle Mate

Charlotte Kelber, who works at the Frolics cafe under the name of Ellickson, obtained a decree upon testifying that Arthur E. Kelber, real estate man, pushed her down a flight of stairs, broke her ankle, socked her in the jaw, and kicked her. Mr. Kelber, says Charlotte, is a jealous mate and got violently peeved when he futilely asked her to give up show business.. The Kelbers were married the first night they met in a night club—July 29, 1925—at Crown Point, Ind., where such things happen. As replacement for husbandly love Charlotte gets $50 weekly for support of two children, and the former family home at Brookfield, Ill. Atty. Wm. F. Ader represented her.

Claiming Wm. F. Friedlander, actor, used to come home from prizefights and demonstrate the punches on her, Lillian Friedlander secured a decree through Attorney Phil R. Davis on cruelty grounds. They were married ten years.

Gene Lawrence, married to Francis Lawrence, father of Vincent Lawrence, the playwright, has filed suit for divorce on charges of desertion. Mrs. Lawrence last appeared in "Adrienne," and is also represented by Attorney Davis.

Voice Wrecked Marriage

Johnny Powell, of Moore and Powell (vaude), and actually named Horace Lee Davis, has started suit against Pearl Dorothy Headford Davis on allegations that Pearl took him to Europe where she could study opera and refused to come home. Powell says he went broke after a while. When the wife refused to come back to the States with him he had to return alone. As far as Powell knows she is still in Italy.

Earl Juul, bond man and one time pitcher for the Cubs, has obtained divorce from Gloria Davis Juul, now on the coast in pictures. Juul claimed Gloria used to go on wild parties and took punches at him.

Gave Barnum Air

Barney Barnum (Bailey and Barnum), David J. Hodges, off stage, was granted a divorce from Irene L. Hodges because he claimed she gave him the air while they were staying at the Sherman House and hasn't been near him since 1924. Mrs. Hodges had strenuous objections to show business. Wm. Ader the attorney.

George P. Downey, non-pro, through Benj. Ehrlich, got a decree against Gertrude Claridge Downey

(Continued on page 34)

"A" as in "Ahnswer"

Chicago, Jan. 31.

Becoming impatient when he didn't receive immediate answer to a letter, an English actor wired to Attorney Ben Ehrlich:

"I wrote you in British—is there a difference?"

ALBEES IN PALM BEACH WITHOUT PAT CASEY

Customary Winter Trip Notwithstanding Recent Merger Deal and Other Business

Palm Beach, Jan. 31.

E. F. Albee and his party from New York are here for their annual visit, arriving yesterday.

Others are Mrs. Albee, Reed Albee, Mr. and Mrs. Ted Lauder and William Mitchell.

A noticeable absentee on this trip is Pat Casey.

The Albee party left for the southland Saturday.

It seemed to surprise the vaudeville section and others upon hearing that in the midst of the present show business excitement through deals, mergers, and so on, Messrs. Albee and Lauder would leave the center of the swirling at this time.

J. J. Murdock remains at his Keith Circuit headquarters.

It is said Pat Casey declined to make the journey at this time, in view of the conditions and a greatly deferred decision to look after himself first.

Ordered from City

New London, Conn., Jan. 31.

James O'Brien, 25, who went to New London with the alleged intention of producing a show in that city, has been ordered by the court to make himself scarce within the city limits.

O'Brien was arrested on a charge of intoxication and while awaiting trial, a second warrant, charging him with a violation of the Mann act, was served. In court, the Federal charge was dropped.

He was fined $10 and costs for intoxication and ordered to leave the city.

WARING'S NEXT WEEK

Waring's Pennsylvanians' Palace booking has been set back a week until next week. The band is current in Boston and last week broke a house rule by staying a full week at the Coliseum, New York, otherwise a K-A split weeker.

Waring comes in for three weeks with an option for a fourth and may repeat at the Albee, Brooklyn, right thereafter.

AL FRIEND REVIVAL

Al Friend, formerly of the vaude team of Friend and Downing will come out of retirement in alliance with Billy Watkins. They will revive "The Smugglers" former Friend and Downing act.

Unit Show's Break-In

A. B. Marcus and his tab show is breaking in for Loew, playing week Feb. 13 at Norfolk, Va. Featured principal is Elmer Coudy, comic. The Marcus Co. gives the entire show, 2½ hours.

COAST-TO-COAST BOOKED CIRCUIT

Another Indicator of Severance of Business Relations Between Publix and West Coast in California and Northwest—May Mean Fanchon and Marco Presentation Productions Coming East

FIVE COAST WEEKS

Chicago, Jan. 31.

A coast-to-coast booked Publix-Loew presentation circuit, for its stage shows, will have been established late in February, when the P-L unit headed by Mae Murray and opening at the Chicago theatre for a three-week tour of the local Balaban & Katz houses, will open in Seattle for Publix.

It will play in turn Portland, San Francisco, Oakland and Los Angeles. After the latter city the unit will leap to Denver for the remainder of its eastern trip.

Miss Murray will leave the unit upon completion of the Chicago time, replaced by Accent and Janesco, dancing team.

Los Angeles, Jan. 31.

A decision by Publix-Loew to launch their stage units for picture presentation all over the U. S. map, as reported, leaves its conclusion of another indicator that sooner or later, Publix and Loew's will withdraw the Pacific Slope de luxe theatres from their present operation by West Coast Theatres circuit.

It is believed here that if the P-L road units play in this section, West Coast in reprisal will send its Fanchon and Marco "Idea" units east, for general picture house stage booking. This will offer the F. & M. units in opposition to Publix and Loew's theatres in eastern towns other than those which may have Fox de luxe theatres.

The Loew coast houses under operation by West Coast are the Warfield, San Francisco and Loew's State, Los Angeles. Publix first runs are the Metropolitan here and Granada, San Francisco. Besides Publix has houses under construction in the northwest, due shortly to open, and other theatres toward Minneapolis way that will give it a complete route.

United Artists

West Coast is also operating for United Artists the new U. A. theatre here just opened, also a couple of U. A. houses in the northwest also.

While the position or attitude of United Artists is not made clear, it is generally thought if Publix and Loew's break away from the West Coast association in this section, Jos. M. Schenck will order the U. A. houses also U. A. operated, unless making a deal for their handling by P-L.

Fox is building in San Francisco and claims to have a Los Angeles site. It is also said he may go into the northwestern cities.

In and around Los Angeles, West Coast has 60 of its theatres, all playing pictures or a combination policy with pictures. None is in the downtown section nor is any a first run, though any number could be made first runs with the big de luxes off the West Coast chain.

It is claimed by the West Coast people that the Publix-Loew stage units coming into the coast Publix or Loew first run de luxes would create too large an overhead, and might become an example whereby the Fanchon-Marco stage shows would have to be produced at a larger cost than they have been. Marco and Fanchon have been organizing stage units traveling over the W. C. time for some time now. The F. & M. shows have never been

(Continued on page 34)

MURDOCK MAY LINE UP K-A STAFF WHILE OTHER OFFICERS ARE AWAY

Major L. E. Thompson Made Gen. Mgr. K-A New York Theatres, Vice Maloney, Resigned—Lauder and Darling in Charge of All Bookings

It's expected that J. J. Murdock will line up the Keith-Albee headquarters staff for the merged K-A and Orpheum Circuits within the next month or so. During that time E. F. Albee and Ted Lauder will be spending their winter vacation in Florida.

Major L. E. Thompson, formerly chief assistant to Murdock, has been appointed general manager of the K-A New York theatres, with Arthur Cleary his assistant. Maloney is reported having made no other connection but is believed to have an understanding with B. S. Moss, another recently retired K-A executive.

An official announcement was issued last week of the Keith-Albee-Orpheum consolidation. It confirmed the report that the Orpheum had been a wholly absorbed by K-A The announcement was only noticeable for the sparse mention of any former Orpheum official. The only one mentioned was Marcus Heiman, late the Orpheum's president and now a vice-president of the merged chain. E. F. Albee is president, a post it is said he may vacate in the near future, to be succeeded in it by his son-in-law, Lauder. Lauder, meanwhile, with Eddie Darling, will be in general charge of all bookings on both circuits, a position they have been occupying for years.

Gordon's Contract.

Max Gordon, former general manager for the Orpheum, does not appear to have been provided for as an executive other than listed as the nominal head of a production department. Gordon holds a five-year contract with the Orpheum at $25,000 a year. He also was awarded by Heiman when falling into his soft agreement, a block of Orpheum stock to be paid for out of dividends declared upon it.

Among the board members of the capitalized K-A chain is Mrs. Caroline Kohl, of Chicago. It is believed that through Mrs. Kohl, an exceptionally large holder of Orpheum stock, and from the personal friendship with Albee, whom she always has looked to as an adviser, along with the coast cotorie of Orpheum stockholders the merger with K-A was forced through.

Up to date the merger has not visibly affected Orpheum stock quotations. Orpheum dropped around 23 on the Stock Exchange, then regained to over 24, with the price reported for the marketed new stock of K-A at 25, with an even exchange of it for Orpheum common. Orpheum preferred is 101.

With Pathe around 13, a drop of 27 from its high of 40, the picture affiliated concern with K-A does not either appear to affect the Orpheum's price.

The announcement of the merger exaggerated to quite some extent the number of theatres (given as 700) the merged chain is operating or booking or both, along with the number of performers it claimed to have under management, 15,000, and also admissions as well as capacities. This may have been for public consumption in anticipation of a stock offering.

Significant or Synonymous?

East Liberty, Pa., Jan. 31.

Sign in front of local vaudeville house:

"The Wreck of the Hesperus"-Vaudeville.

"The Wreck of the Hesperus" is a Pathe picture, subsidiary of Keith-Albee.

Pick your own.

BILLY ROSE FLEW TO L. A. IN PLANES

Left New York Without Notice Jan. 20—Could Have Made It by Train in Same Time

Los Angeles, Jan. 31.

Billy Rose, song writer, came to Los Angeles from New York via aeroplane, arriving here yesterday after going through several storms and several forced delays.

The reason for the risky trip William hinted to a Variety reporter at the flying field was none other than Fannie Brice, whose songs he writes. She was present at the field. There were no other friends present and the only sheet represented was Variety, so it didn't look like a publicity frame for Fannie's present Orpheum tour.

Rose expects to remain on the coast three weeks. He is believed to be the first professional ever to make the trip from New York to Los Angeles by air.

He went through several storms and much disagreeable weather.

Billy Rose left New York on the spur of the moment, Jan. 26, in an airplane, reaching Chicago Jan. 27, with the delays following that take off.

No publicity appeared to have been thought of by the song writer. He mentioned on Broadway the day before he wanted to get to Los Angeles in a hurry. Someone replied: "Why don't you fly? Bill Rogers did."

Rose answered, "that's a good idea," made the arrangements and left the next morning in a passenber plane without informing anyone of his trip.

Irene, Dancer, Hit by Taxi—Not Critical

The week-end blizzard in New York took its toll Saturday afternoon at 3:30 when Irene of Dario and Irene, dancers, was struck by a taxicab while crossing 6th avenue at 58th street. She is suffering a concussion of the brain, but Miss Irene's condition is not critical.

She is under a cranium specialist's care who holds forth hopes for her recovery.

BILL ROBINSON PROMOTING FLORENCE MILLS' BENEFITS

Los Angeles, Jan. 31.

Bill Robinson, colored comedian who was touring the Orpheum circuit, is arranging in every city he goes to give performances for the Florence Mills memorial.

He gave one here several weeks ago, which netted around $2,000, and contemplates another one in San Francisco next week.

Robinson, personally, defrays many of the minor expenses incurred in promoting the performances. He also insists that the show be put on with a $1 top.

CHICAGO, 1111 BITLER BUILDING

XXXX

William Morris

CALL BOARD

Want Good Chorus and Specialty Girls for Paris. Call Chanin Theatre, one o'clock, Thursday.

NEW YORK, 1560 BROADWAY

LOS ANGELES, LOEW'S STATE BLDG

BUSINESS CONDITIONS PA.-OHIO CLOSING MANY VAUDE HOUSES

Mostly Keith-Albee Booked Theatres Either Dark or Turning to Straight Picture Policy—Actors Aid Needy Miners' Suffering Families

Numerous out-of-town Keith-Albee houses have been closed during the past few weeks as a result of low receipts. Other houses suffering have dropped vaudeville for a straight picture policy.

Almost all the K-A houses booked by Bill Delaney, through the mining districts of Pennsylvania and in Ohio, have been closed during this period. The trouble in the mining regions is partly responsible for the situation, with vaude business reported practically at a standstill.

Authentic reports are to the effect that actors playing in the mining sections have been feeding hungry families since Christmas. This vogue started when a set of troupers, deeply affected by the poignant evidences of widespread poverty, asked local citizens in such towns as Morgantown, Sharon and Kensington, Pa., to pick a few needy families for immediate relief.

The actors were led to the miners' quarters in the towns mentioned, where they found scores of children on the point of starvation, many barefooted and without warm clothes to protect them from the severe winter weather.

Danbury, Conn., Jan. 31.

The city of Norwich has found four theatres too many to support, and the Broadway, pictures and vaudeville, closed Sunday night for an indefinite period.

The house had only recently added vaudeville to its picture program.

Harry Bulger, Jr., Given 4 Mos. for Drug Cure

Harry Bulger, Jr., 34, actor, of 301 West 50th street, son of the old comedian, was again sentenced to the Workhouse in Special Sessions, after pleading guilty to possessing narcotics. He was given four months during which time he will undergo a cure.

Bulger pleaded guilty. His police record showed he had been convicted and sentenced twice since 1922.

CAPPS OPENS SCHOOL

St. Louis, Jan. 31.

Kendall Capps, whose last appearance was in the "Greenwich Village Follies" in New York, has opened a dancing school here in the Odeon theatre building. Capps is established here, having played at local picture houses.

Frey Monologing

Henry Frey, veteran monologist, is returning to vaudeville after an absence of two years. Frey went from stage work into a managerial post for B. S. Moss and managed Tilyou's, Coney Island, until Moss disposed of his chain to the K-A interests.

PAULINE SAXON

HAS A FACE
A NAME AND
AN ACT
THEY REMEMBER
"JUST KIDDING"
with KENNY NICHOLS
THIS WEEK
STATE LAKE, CHICAGO

Billy Montgomery Beats Habit, Court Is Told

Billy Montgomery, divorced husband of Florence Moore, star of "Artists and Models," is again in the good graces of Broadway and free of the law. Billy is trying a comeback.

Last Friday night Justice Thomas F. Nolan, of Special Sessions, cancelled the year's parole of Montgomery after Probation Officer Jacob Lichter had informed the court that Billy had lived up to his probation diligently, reporting as ordered at least once a week; that he had been entirely cured of the habit and that he was employed steadily in a cabaret.

Lichter also assured Judge Nolan that the comedian had avoided associating with the users of drugs who infest the White Light district.

BEAT UP "PLANT"

And That Cost Radiana's Prof. Popje $5 in Minneapolis

Minneapolis, Jan. 31.

Prof. J. Popje, Dutch scientist exhibiting a machine called "Radiana" in vaude and who played the Seventh Street theatre here last week, was arrested and fined $5 for assault and battery in municipal court.

The complainant was L. T. Wells, who worked for Popje as an audience "plant."

Wells, who said his salary was $20 a week, testified that Popje owed him wages. When he went backstage to see if he had any mail, he said, Popje attacked him.

"My 'Radiana' machine, which will do anything a human being can, is a delicate piece of apparatus and I was afraid this man might try to break it, so I pushed him out in the alley," Popje told the judge.

Popje also complained to the court that American audiences are "too bashful," making it necessary for him to employ the "plant."

The judge asked Popje if he told the audience he hired Wells to volunteer to come on the stage.

"Oh, no! That would be poor showmanship," replied Popje. "Over in England it's different. Members of the audience will volunteer to assist one over there. They're not bashful like in America."

Bernard's Annulment

Joseph E. Bernard (vaude) had his marriage to Winifred A. Bernard (non-pro) annulled, on the wife's complaint he failed to state he was previously married.

The Bernards lived together two years. Vaudevillian did not contest his wife's suit.

JOE RITCHIE'S MISFORTUNE

Joe Ritchie, of Foster and Ritchie, is at the New York Ear and Eye Hospital.

An infection in one eye may necessitate its removal. The doctors have not given up hope of saving it.

Snyder Dismissed

Raymond L. Snyder (white), former manager of the Lafayette (Harlem) colored theatre, charged with larceny by the owner of the house, Mrs. Maria C. Downs (white), was dismissed for lack of evidence.

BOOKING AMATEURS AS 'LOCAL TALENT' IS NOW SYSTEMATIZED

$5 Nightly, Win or Lose, Guaranteed—Prizes Won as Offset—Several Hundred Amateurs Registered in Many Agencies—The Worse the Better

Several agencies around the Square supplying amateurs for local talent nigths in the small vaude and picture houses. Amateurs are guaranteed $5 a night, win or lose. Cash prizes awarded are generally $10, $5 and $2. If copping one of the prizes it applies against the office guarantee. Prizes are awarded on a basis of elimination applause and are generally on the up and up.

Bookings are from day to day. Agencies will not give the amateurs a contract in advance. They must report at the office at 5.30 and are sent to the theatre in a body, under the wing of a master of ceremonies, generally a professional.

Agencies discovered early that the talent would fail to appear half the time if engaged on any other system. Where the theatres are far out, as in Jersey or Long Island, the agencies had particular trouble with colored amateurs from Harlem. They would fall asleep on the trains and ride to the end of the line, consequently not arriving at all or late.

Temperament

While there is no conspiracy to keep the amateurs ignorant, the agencies never praise any of the amateurs. They get swollen easily and develop temperament.

Most important of all the agencies do not want the amateurs developing a professional polish. It is essential that they remain awkward, otherwise they lose their market value.

Individual theatres have to depend upon these clearing houses for amateurs because of the uncertainty of response to neighborhood contests. When parlor talent does show up they are generally enlisted by the agency. The worse they are the better.

There are many hundred registered amateurs.

Muskegon Oil Strike Near Actor Colony

Chicago, Jan. 31.

Oil has been struck in three places within a fifty-mile radius of Muskegon, Mich., where numerous show people have summer homes. Oil companies are signing leases and negotiating for more territory.

A few of those holding property in the vicinity are Tom Branford, Mrs. Lew Earl, Rawls and Van Kaufman, The Dancing Kennedys, Ed and Jay McCrea, Cook and Oatman, Capt. Max Gruber, Jack Gardner, Dick and Nannie Gardner, Harry Brosius, Mad Miller, Chamberlain and Earl, Bayle and Patsy, Gene and Myrtle Moore and Gene Green.

Chain's Tab Dept.

The Chain Vaudeville Agency recently organized to book Universal houses will have its own production department operated by N. W. Stephens, who also has charge of bookings for the circuit.

Tab musicals will comprise the entire stage entertainment and will be booked as presentation features in the Universal houses not playing regular vaude bills.

Frances Williams Wed?

A persistent rumor says Frances Williams, of "Scandals," was married while the show played St. Louis to a society man of that city, name not mentioned.

Florence Mills' Fund's Shows

According to members of the Florence Mills Memorial Home Fund, work is progressing favorably and that each week is adding to the money collected.

The next fund benefit will be held Feb. 12 in Washington.

Jesse Shipp is chairman of the fund.

Jane Mitchell in Coast Show

Los Angeles, Jan. 31.

Jane Mitchell, soubret, has been added to "Hit the Deck" at the Majestic.

She is the wife of Frank Mitchell of Mitchell and Durant, dancers, also of the attraction.

Faith Dawn to Wed

The engagement has just been announced of Anna De Arigo (Faith Dawn of Dawn Sisters) to Carl Siemsen (Carlo's Marionettes). Bride to be is with "The Merry Widow Revue," Publix unit.

BEN BARTON
AND HIS
ORCHESTRA
PLAYING
Keith-Albee-Orpheum
Direction WILLIAM JACOBS

Beautiful or ugly, virtuous or otherwise, Cleopatra had a darn good press agent
WHO SAYS SO?
Ben Barton and His Orchestra

GILBERT AND FRENCH
Wish to thank MR. ED DARLING for placing them on the all-English bill at the Palace, New York, last week on their first appearance in America
INSTANTANEOUS SUCCESS
NOW ALBEE, BROOKLYN

Nan Halperin
KEITH-ALBEE CIRCUIT

b b
WATCH THESE GROW

ERNIE HOLST
and His CLUB MIRADOR ORCHESTRA
FEATURED WITH
MOSS and FONTANA
Headlining at KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (JAN. 30), and Nightly after Theatre at the Club Mirador, New York

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, $17.50
Double, $28.00
in the Heart of Theatre District
11-12 and H Sts.

W. & V. Cut Salary Acts in K-A Houses

Acts accepting fill in time to break the jumps at cut salary from Lawrence Leon, Willmer & Vincent booker, report several instances where they found themselves playing in Keith-Albee houses.

Contracts come through from the K-A office, which has since attempted to get the acts to accept a cut rate permanently on the pretense that they had already worked for less money for K-A.

Despite ensuing complaints and explanations no one has taken steps to correct this practice.

Leon was called before the Commissioner of Licenses of New York last week for issuing play or pay contracts to an act for a house he no longer booked.

It is reported the act found on arrival that the house they had been sent to in Pennsylvania had discontinued vaudeville but Leon failed to notify them. The act had a two-week contract.

The contracts read "Bonded and Licensed by the City of New York."

Fabian Takes Peaches

Newark, N. J., Jan. 31.

Stanley-Fabian has booked Peaches Browning for Passaic. This is possibly the first time S-F has used a freak act.

HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA

Next Week, Seattle, Wash.
HEADLINING KEITH-ALBEE and ORPHEUM CIRCUITS

"Sure Fire. Can't Go Wrong, Boys." —VARIETY.

FRANK MITCHELL and JACK DURANT

A Positive Hit with

"HIT THE DECK"

NOW MAJESTIC, LOS ANGELES

STILLMAN'S CLOTHES HELD

Three-Act Splits—Patricia Fay Sued for Costumes

As the result of a split between the Stillman sisters, Dot and Eleanor, and Patricia Fay, with the former leaving the act, Miss Fay was sued by the Stillmans when she held the costumes worn by the girls in the turn.

Efforts were under way this week by Miss Fay's attorney to settle the case out of court.

Houses Change Bookers

Several houses have changed booking agents: Park, Brooklyn, went to Walter Plimmer. Formerly handled by Fally Markus. East Rutherford, N. J., former Plimmer house, taken by Al Dow. Great Neck and Bayside, L. I., houses now booked by Max Linder; before by Arthur Fisher.

Norwich and Middletown, Conn., houses, formerly booked by Markus, went to Dow. Bethelehem, Pa., from Dow to Markus.

Three houses in Pennsylvania, Hazelton, Carbondale and the Westside, Scranton, returned to the Amalgamated Booking Offices from a Philadelphia agency.

The Amalgamated has reclaimed three former stands in Pennsylvania which dropped from its books some months ago but returned last week. The houses involved are West Side, Scranton, Pa.; Hippodrome, Pottsville, Pa., and Poli's, Wilkes-Barre, Pa. All will play four acts on split week booked by Bud Irwin.

MARK LEDDY'S NEW JOB

Mark Leddy is associated with Publix as assistant to Earl Sanders in the production department.

It does not interfere with Leddy's vaudeville agency, booking for Loew's, which Joe Leddy and Ed Smith of the office are actively handling.

LOEW'S FIRST YONKERS BILL

A new Loew theatre opens tomorrow (Feb. 2) in Yonkers, N. Y.

Inaugural bill consists of Five Maxellos, Margie Coates, O'Donnell and Blair, Buck and Bubbles and Parker and Balnell band.

DUMB ACT AGENT

Ernest Brengk of Brengk's Golden Horse has gone to agenting with William A. Weston, an actor himself once upon a time.

Brengk will specialize in handling dumb acts. Mrs. Brengk is continuing on the road with the act.

DEMPSEY FOR VAUDE

Jack Dempsey has commissioned Harry Weber to offer him for vaude engagement.

Sam Salvin's Coast Trip

Sam Salvin and his wife go to the coast on a combined business-pleasure trip the end of this week. Salvin will look over the west coast situation of Lyons & Lyons, in Los Angeles, where William Rowland is in charge for the agency.

Perlberg With Myers

Los Angeles, Jan. 31.

William Perlberg, of the William Morris office, New York, is due here this week to function as assistant to Walter Meyers, in charge here, for that concern.

Harry Richman in Film House

Harry Richman closes with "Scandals" in four weeks and goes picture houses for a few weeks.

He will first go to Havana for a fortnight.

Woman Promoter Called Up for Not Paying

Los Angeles, Jan. 31.

Mrs. C. Lindgren, theatrical promoter, was charged with misrepresentation of employment conditions in complaints filed with the Labor Bureau by Ethel Holt, Alda Hendrickson and Dave Manuel. All three performed in an act produced by Mrs. Lindgren and failed to receive salary.

Miss Holt stated in her complaint she was engaged in San Fransisco and brought over here by Mrs. Lindgren on promise of steady employment at $30 per week. So far she has only received $15 and wants to be sent back to Frisco.

About the same situation applied to Miss Hendrickson, who asks to be returned to Seattle, her home town. Manuel is a local musician.

Mrs. Lindgren through a proxy informed the Labor Bureau business was n. g. with her at present but that things look better for the future and she feels confident that her proteges will be making a living wage before long.

Meantime the Labor Bureau has ordered her to make some payment to the claimants within a time limit or action will be taken against her.

Liquidated Damages Provision Sustained

Chicago, Jan. 31.

Another unsuccessful attempt to prove the liquidated damages clause in play-or-pay contracts illegal was made in Municipal Court here by Edward Wyerson, manager of Tiebor's Seals.

Tiebor's Seals were contracted for two fair dates by the Gus Sun office in Springfield, and it is alleged they failed to appear. The Gus Sun office claimed $750 due them because of non-appearance, later withholding a $400 week's salary when the act again played for them.

Wyerson claimed in court that the liquidated damages clause in contracts is illegal because it is technically a penalty. The court upheld Attorney Ben Ehrlich's contention for the Sun office that the clause is legally compensation for non-appearance, agreed on beforehand by parties of the contract.

Andy Rice's Promotion

Andy Rice has been elevated to supervisor of all Fox comedy productions.

The playwright and vaudeville author went to the coast as a gag man and comedy constructor and soon made an impression.

C. K. Young in "One"

Clara Kimball Young, in New York, will do a singing single in "one," opening Feb. 6 for Fox.

9 ILL IN 2 DAYS

Unusual Number Last Week on Loew Time in New York

An extraordinary number of disappointments occurred on two days last week in the Loew New York theatres.

Nine acts reported ill within the 48 hours, necessitating fast switching by the bookers.

All were genuine cases and ascribed to the changeable weather.

JUDGMENTS

George Cohen; United Artists Corp.; $996.

Edward Margolies & Co; John Connilli & Co.; $2,574.

Acierno Amus. Co., Inc.; G. J. Russo; $1,035.

Macfadden Publications, Inc.; S. Peters; $125.

Edward Arlington; Strauss & Co., Inc.; $3,834.

Arthur S. Friend; L. Jones & Co., Inc.; $1,203.

Satisfied Judgments

Macfadden Publications, Inc.; Robert Brister; $750; Jan. 10, 1928.

Agents' Dinner

Association of Vaudeville Artists' Representatives, sometimes known as agents, will hold its annual dinner-dance at the Pennsylvania hotel, Feb. 19.

A comedy announcement is out to stimulate attendance.

K-A WATCHDOG

James Dolan, former treasurer of the Orpheum, Brooklyn, has been appointed general supervisor of box offices for the K-A Greater New York houses.

Dolan had been transferred from Orpheum to Palace, New York, two weeks prior to his recent promotion.

DuFor Boys Splitting

With the end of the season the DuFor Boys, together as an act for 15 years, will separate.

Dennis DuFor has a production offer he may accept and Harry contemplates an elaborate vaude turn with himself at its head.

T. O. B. A. Adds One

T. O. B. A. (colored circuit) has another theatre in the Ensley, Ala. Milton Starr, president of the circuit, has taken it over by purchase.

The house will open under its new T. O. B. A. regime Feb. 1 (today) with vaude and pictures.

Tab "Blondes"

"Gentlemen Prefer Blondes" tabloided for vaudeville by the Orpheum production department.

Vaude version will be captioned, "Paris Is Divine." Title change was mandatory.

K-A in Flushing With Opposition

After talking about it for 10 years, Keith-Albee is finally building a house in Flushing, L. I. The independent Prospect theatre, playing Pantages vaudeville, has been setting itself in with the Long Islanders.

The matter of film supply is considered important in the opposition that will be created. Prospect seemingly has Paramount and M-G-M to buck the new one's films.

Carroll's Unit Routed

Harry Carroll's vaude unit has been resigned by Keith-Albee for a full year's route which starts next September.

This makes the third successive year Carroll has been so signed. Charlie Morrison has handled the bookings.

MARION SUNSHINE

". . . pert, petite and breezy, heads this week's bill at the Palace, regaling her audiences with some airy persiflage and songs such as she alone can deliver. 'Five-foot-two,' eyes NOT blue, but, oh, boy, what vitality!"

CLEVELAND "PRESS."

WILTON CRAWLEY ANNOUNCES

That he plays a wicked clarinet, with a contortion dance that he calls the "Upside Down Charleston." Places a lamp on his head and takes same off with his feet while he is doing this dance.

He does a pantomime number that is titled "THE DRUNKEN MAN AT THE WRONG DOOR."

For an encore Crawley does a lightning head-spin while playing his clarinet, and he plays one of his own selections that he has lately written, "Love Will Drive Me Crazy."

Just finished a short season on the Junior Orpheum Circuit.

MAJESTIC, CHICAGO, THIS WEEK.

More time to follow.

CRAWLEY HAS SOMETHING NEW IN STORE FOR YOU NEXT SEASON.

Crawley makes claim that Bill Robinson is the only single colored act getting bigger salary than himself. So that's that.

A GREAT ACT FOR PRESENTATION THEATRES

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING MASTER OF CEREMONIES"

JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

NOW PLAYING ORPHEUM CIRCUIT THEATRES

Permanent Address: VARIETY, Chicago

THE SENSATIONAL HIT OF 3

AILEEN STANLEY
in MESSRS. SHUBERT'S
"A NIGHT IN SPAIN"

JANS AND W
in MESSRS. SHU
"GREENWICH VILL

OUTSTANDING SONG OF THE SEASON

"DID YOU M

RUTH ETTING'S TERRIFIC HIT

"AWAY DOWN SOU

GREATEST SONG WRITTEN IN YEARS

GREAT COLLEGE SONG HIT
HEAR WARING'S PENNSYLVANIANS' RECORD

"I SCREAM YOU SCREAM WE ALL SCREAM FOR ICE CREAM"

By HOWARD JOHNSON, BILLY MOLL and ROBT. KING

All Kinds of Versions

BEAUTIFUL WALTZ BALLAD

"WHERE IN THE WORLD IS THERE SOMEONE FOR ME?"

By CARMEN LOMBARDO, AL LEWIS, EMERSON GILL, GERALD MARKS

JESSE CRAWFORD'S SENSATIONAL HIT AT

"AFTER MY LAUGHT

WITH A POWERFUL RECITATION BY AL DUBIN

SHAPIRO BERNS

LOUIS BERNSTEIN, President

BROADWAY and FORTY-SEVENTH

3 BROADWAY PRODUCTIONS

P WHALEN
RS. SHUBERT'S
VILLAGE FOLLIES"

FRANK McHUGH
in JACK McGOWAN'S
"EXCESS BAGGAGE"

MEAN IT?"

By PHIL BAKER
SID SILVERS
and
ABE LYMAN

HIT IN "ZIEGFELD FOLLIES"

OUTH IN HEAVEN"

By BUD GREEN and HARRY WARREN

ANOTHER "SIDE BY SIDE"

"I'VE GOT NOTHIN'—
YOU'VE GOT NOTHIN'—

WE AIN'T GOT NOTHIN' TO LOSE"

By BENNY DAVIS, PETE WENDLING and IRVING MASLOF

ANOTHER "KENTUCKY SURE AS YOU'RE BORN"

"TAKE A LOOK AT KENTUCKY

THERE'S NOTHIN' NICER THAN THAT"

By NEMO ROTH, RUDY ALTON, PETER MALARD and DAVE RINGLE

HIT AT THE CHICAGO THEATRE, CHICAGO

HTER CAME TEARS"

BY THE WRITERS OF "JUST ANOTHER DAY"—ROY TURK and CHAS. TOBIAS

NSTEIN & CO., Inc.
VENTH STREET, NEW YORK CITY

GEORGE PIANTADOSI, General Manager

INSIDE STUFF

ON VAUDE

In the death of Abe Jacobs, long stage manager of the Majestic, Chicago, vaudeville, lost one of its quaintest characters. Those who kenw Abe well were familiar with the way he ruled the roost back stage years ago.

Acts playing the house feared, yet they respected him. Woe betide the performer who tried to steal bows and stay on when the time was flashed for the succeeding turn. Many an act vainly begged Abe to let them take a little more time.

Abe was a character in more ways than one; he had his own ideas about religion, as pronounced in his politics. Anybody worth while in Chi politics knew Abe. He also wielded a strong sports influence, and his "pull" was the talk among Chicago stage people.

The story goes that, prior to his stage career, Abe Jacobs was operating a makeup manufacturing concern in the Windy City, and that when the late George Castle started in the show business he needed some quick cash. Abe pulled some wires and got Castle $2,500. That was something Castle never forgot, it is said, and he made Abe czar back stage of the theatres with which he had any financial connection.

When Mr. Castle died he made provision in his will that Abe Jacobs receive the equivalent in stocks of $25,000. For many years Abe was an active member of the Chicago stagehands' union, and in all things pertaining to Chicago, Abe Jacobs was not backward in voicing his opinion.

While on the surface Abe Jacobs appeared hardshelled, he had a sympathetic heart, and with those he liked was always showing some little favors.

The name of Abe Jacobs in Chicago is synonymous with the best known stage manager of his time.

Bobby Paul
Clark and McCullough
An Inimitable Comedy Team
and so are
BILLY MARIE
HIBBITT and HARTMAN
and Just as Creative and Original
SOLIDLY BOOKED

Miss Marie Hartman
World's Champion
Comedienne

Her laughs are as sure as 100 aces in No Trump; she's as good to look at as Five Honors in one hand; she registers as solidly as a Grand Slam.

The Sidney Lenz of the Theatre
BILLY HIBBITT
PARTNER

CHI DIVORCES

(Continued from page 29)

of the Rube Denarest act on desertion charges.

Joe Cohan, also of vaude, has filed suit against his non-pro wife, claiming he has letters written to an alleged sweetheart of hers, besides having her written confession that she was living with another man. Cohan was married in Erie, Pa., in 1916. He says the Mrs. left him nine months later. Benj Ehrlich represents Cohan.

Suit against Harry Abbott, actor, has been filed by Phil R. Davis for Nellie Abbott, night club girl. Lucille Cowie, vaude, secured a divorce from Lloyd Cowie on cruelty charges. Attorney Davis also filed suit for Agnes Bessen of the Frolics cafe against Herman Bessen, charging desertion.

The divorce action of Ada Hemme against Henry Hemme (Dolly and Harry LaMore) is to be tried in Fairfield county. Hemme protested trial in Connecticut on the grounds that he was not a resident, but the protest was overruled on declaration by Mrs. Hemme that both her husband and herself had an established residence in Fairfield.

Mrs. Mabel Washburn, 3d, entered suit against Bryant Washburn in Los Angeles, alleging cruelty and desertion. Married in Chicago in 1914. Two children.

Formal suit for divorce brought in Chicago by Helen Henderson, "Follies" girl, from Aaron Benesch, aged Baltimore millionaire.

Adolph B. Wagner, wealthy Detroiter, obtained a divorce decree in that city from Gertrude (Fritzie) Wagner, former "Follies" girl, on charges of cruelty and desertion. He named "Bud" Hamilton, swimming instructor as co-respondent.

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IN CHARGE

AGENTS WANT THEIRS

Agents are on the warpath for commissions. Jackson & Kraft want $315 from Jules Bledsoe, based on the colored singer's gross earnings so far in "Show Boat" of $3,150.

Rose & Curtis, suing through the same attorneys, Kendler & Goldstein, allege that Wells, Virginia and West owe them $7,000, 10 per cent of $70,000 earned with "Scandals" at the rate of $800 a week for 46 weeks, $900, $1,000 and $1,350, in graduating amounts en tour.

INCORPORATIONS

NEW YORK

American Musical Instruments Co., Inc., Brooklyn, $10,000, general musical instruments; Harry Bettoney, Grace J. Williams, Jan A. Williams. Filed by Jan A. Williams, 1937 E. 15th St., Brooklyn.

Cosmic Film Laboratories, Inc., New York, pictures and photographers, 5,000 shares of no par value; Charles M. Carpenter, E. Vandiver Brown, John P. Chandler. Filed by Jenkins & Carpenter, 26 W. 44th St., New York City.

Julenoyes Corp., New York City, real property, theatrical proprietors, produce and manufacture motion pictures, 100 shares no par value; Julius W. Noyes, Charles P. Noyes, J. Arthur Leve. Filed by Chadbourne, Stanchfield & Leve, 120 Broadway, New York City.

B. S. Moss Service Corp., Manhattan, operate motion picture theatres, 100 shares no par value; Thomas F. Garrity, Gabrielle Brock, Edith Ausibel. Filed by Dittenhoefer & Fischel.

Claridge Theatres Ticket Office, Manhattan, theatre tickets, $10,000; Hugo Manche, Joseph F. Tepper, Charles E. Gruwell. Filed by Maurice Meyer, 63 Park Row, New York City.

Vendome Theatre Corp., Batavia, theatre proprietors, general amusement business, 1,000 shares no par value; Nikitas D. Dipson, John R. Osborne, Edward A. Washburn. Filed by Edward A. Washburn, First National Bank Bldg., Batavia.

Utica State Theatre, Inc., Utica, theatrical enterprises, moving pictures, 500 shares no par value; Thomas Dougherty, Walter G. Shankenbery, Clara L. Loomis. Filed by Thomas E. Dougherty, 112 Arcade Bldg., Utica.

M and G Amusements, Inc., Manhattan, dramas, general theatrical and motion picture business, 100 shares common stock no par value; Samuel J. Buchbinder, Anna G. Davis, Agnes Gordon. Filed by Robert C. Moore, 120 W. 42nd St., Manhattan.

Woh Hing Theatre Co., capital stock $100,000, 5,000 shares at par value of $20; capital of $10,000; directors, Charles King, Newark, N. J.; Philip G. Kie, Brooklyn, N. Y., and Fong Kie, Newark, N. J.

B. L. C. Amusement Corp., Manhattan, motion pictures, 100 shares no par value; George Doros, Jacob Levine, Hershel Pinchuk. Filed by Samuel Hellinger, 305 Broadway, New York.

City Theatre Ticket Co., Inc., Manhattan, ticket agency, $10,000; Jerome Lurie, Herman Agar, Jerome Freeman. Filed by Louis E. Felix, 217 Broadway, New York.

H. Green Theatrical Enterprises, Inc., New York, manage theatres, roof gardens, $5,000; Hazel Green, Max Eisenberg, Harry Hoffert. Filed by Eisenberg & Eisenberg, 1475 Broadway, New York.

Philarmonia Studios of Music, Inc., operate institutions for vocal and instrumental music, $5,000; Emanuele Stieri, Joseph Vardi, Amy L. Stieri. Filed by Irving Katz, 92 William St., New York.

Diana Drama Production, Inc., Manhattan, $100,000, pictures, photographs, chemicals, materials; Joseph M. Trifoli, Salvatore Salina, Domenica Torre. Filed by Vincent J. De Sanetis, 125 Thompson St., New York.

Bagg Amusement Co., Inc., Buffalo, motion pictures, manage theatres, 3,000 shares preferred stock, $100 par value, and 1,200 shares common stock, no par value; Charles G. Bagg, John J. Kennedy, Raymond T. Baynes. Filed by Jackson, Bodamer & Piper, 152-6 Prudential Bldg., Buffalo.

Lathrop & Wood Productions, Inc., New York, manage theatres, motion pictures, 700 shares, 500 class A no par value and 200 shares class B no par value; William S. Lathrop, Lawrence G. Wood, Benjamin C. Weiner. Filed by Morris E. Levine, 1440 Broadway, New York.

H. & C. Amusement Corp., New York, manage theatres, moving pictures, $20,000; Louis Hirschhorn, Abe Cogut, Henry Krinsky. Filed by Henry Krinsky, 25 W. 43rd St., New York.

Rex Productions, Inc., New York, moving pictures, sketches, $40,000; Lowell W. King, Thomas McElhany, Don Mullaly. Filed by Walter F. Lee, 233 Broadway, New York.

Holmes C. Walton, Inc., Manhattan, produce motion pictures, theatrical plays, $10,000; Holmes C. Walton, Herman Brandt, Sigmund Brandt. Filed by David Bernstein, 25 W. 43rd St., New York.

The Candee Avenue Theatre, Inc., Sayville, Suffolk County, motion pictures, $600; Joseph B. Levy, Samuel M. Lampert, Samuel Levine. Filed by Greene & Walser, Bank Bldg., Sayville, N. Y.

Change in Stock

Republic Film Industries, Inc., New York, 75,000 shares (45,000 shares class A stock $100 par value, 30,000 shares class B stock no par value), changed to 75,000 shares (45,000 shares preferred stock no par value, 30,000 shares class B stock no par value). Filed by Meyer H. Lavenstein, 209 W. 146th St., New York.

Dissolutions

Chanin Syndicate Holding Corp., Manhattan, has been dissolved, according to notice filed with the Secretary of State.

William Berinstein Theatre Service, Albany, N. Y., has dissolved.

Spizzi's Loew Agent

Arthur Spizzi has been given a Loew vaudeville booking franchise. The picture house agent will continue the vaude booking in association with his other activities.

Peter Creatore of Spizzi Agency, Inc., will represent the firm on the Loew floor. Leonard Goldstein continues on the Publix and picture house bookings.

Small and Mays Separate

Small and Mays, colored, vaude partners for some time, have split.

Danny Small has joined his wife and Fred Tunsdell.

MISS McNEECE'S FRIGHT

Safety Cord Prevents Dancer from Going Into Audience

Thursday night during the last show of the presentation at the Roxy, Margaret McNeece, of Mulroy, McNeece and Ridge, roller skaters, was almost catapulted into the audience as a result of her hold slipping in an iron-jaw, neck-swing feat. Only the invisible safety cord prevented her hurtling into the audience or into the orchestra floor. She was knocked to the ground, fainting.

The act was the last on the show and the final curtain was rung down only a few seconds before schedule. Miss McNeece was more frightened than hurt, soon recovering and continuing the next day.

ILL AND INJURED

Nell Kelly, dancer with Fanchon and Marco, injured her knee while working on stage at the West Coast theatre in Long Beach, Cal. She could not finish the date and was replaced by England Ong, Chinese songstress.

W. J. Heineman, branch exchange manager for Universal at San Francisco, operated for an infected leg at the French hospital, San Francisco, Jan. 23.

John Goodrich, scenario writer with Paramount, recovering from stomach ailment at the Good Samaritan hospital, Los Angeles.

Daisy Harcourt operated upon for gall stones in Roosevelt hospital, New York, Jan. 26, reported improving, but will be in hospital for month. Ill since October.

The wife of Major L. E. Thompson, ill in St. Elizabeth hospital, New York, is improving. Mrs. Thompson's mother is also ill in the same hospital.

Billy Cloonan, a booking aide in the Fally Markus office, suffered a collapse Saturday. He was ordered to take a rest.

Frank Gehring, Chicago amusement exploitation man, under observation at the Chicago Psychopathic hospital, was transferred last week to the State Hospital for the Insane at Elgin, Ill. Authorities believe Gehring will regain his former state of mind.

Bill McChesney, manager for Walter Reade in Asbury Park, N. J., has pneumonia.

The wife of Lynn Farnol, press agent, is recovering from an operation.

William Farnum, attempting screen come-back, disabled by rheumatism on his first day at Fox Studio and forced to quit.

Zeda Mansfield, chorister in "Good News," with pneumonia at the Hotel Belvidere.

Write to the ill and injured.

PUBLIX-LOEW

(Continued from page 29)

tseted in the east, although F. & M. have been singularly successful for West Coast.

In New York

In New York it has been reported since Nick Schenck and Sam Katz returned from their Californian visit lately, that they had arranged several movements while away with the shipping of Publix units to the coast.

Taking back the Publix and Loew coast houses was another report, with that strengthened upon Fox buying control of the West Coast Theatre circuits.

Marion Sunshine's 3-Act

Marion Sunshine has reorganized her former three-act with Bob Leroy displacing Peter Larkin.

Jerry Moore continues as accompanist.

The Comedy Sensation
SAM
DAYTON
and
OLIVE
RANCY
in
'KALAMBOOR'
By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

TINSEL METAL CLOTH
FOR DROPS
36 in. wide at 75c a yd. and up
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
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(Successors to Siegman & Weil)
18-20 East 27th Street
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CAN ALWAYS USE GOOD ACTS
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A Gorgeous Melody Fox Trot!

It's Different and Effective!

It Is Being Played Up And Down Broadway And Looks Like A Real Fox Trot HIT!

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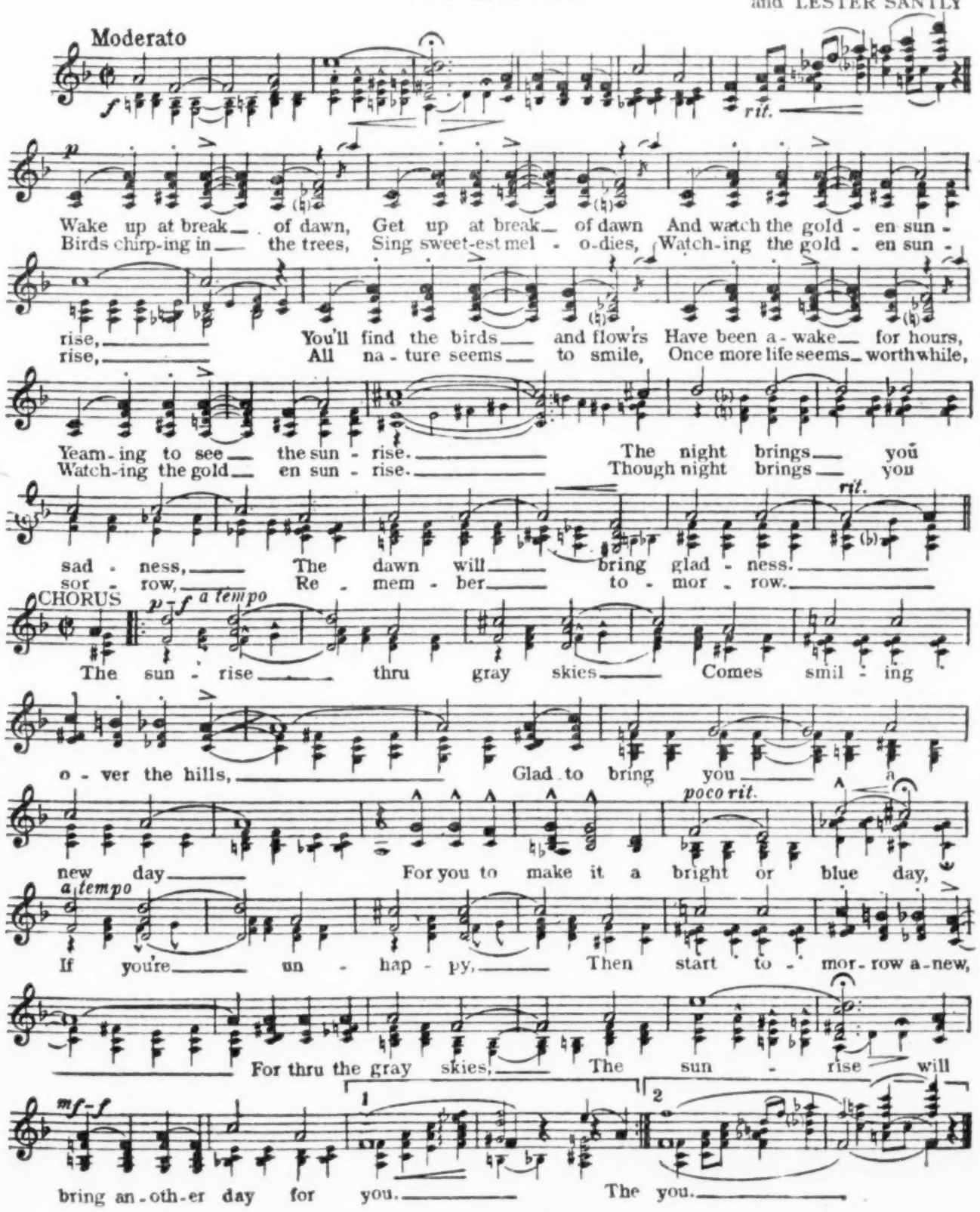
ARTIST'S COPY

The Sunrise

(Will Bring Another Day For You)

FOX-TROT SONG

Words & Music by
CLIFF FRIEND
and LESTER SANTLY



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And- Just to remind you- that tune you are hearing is-
"I FELL HEAD OVER HEELS IN LOVE"

"You Can't Go Wrong With Any 'FEIST' Song"

711 SEVENTH AVE **LEO FEIST INC.** NEW YORK

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AUSTRALIA, MELBOURNE 276 Collins St.

Dance Orchestrations 50¢ FROM YOUR DEALER OR DIRECT!

FOX
(PHILADELPHIA)

Philadelphia, Jan. 28.

Business here this week capacity, and Paul Whiteman at the Stanley only a couple of blocks away. Instead of lying down under powerful competitive fire the director of this house put on a couple of extra acts, routined his vaudeville to run as a presentation and cut the acts down to climaxers. Result was a speedy nine-act bill moving with all the precision of a Broadway picture house stage production and resulting favorably, not only at the box office, but as entertainment.

The ballyhoo of nine acts with a picture got around town fast. The whole performance, including pictures, ran around 140 minutes.

Harry Hines delivers as master of ceremonies in high hat. During the first six or seven acts Hines limits himself to brief, snappy introductions in light comedy vein. In next to closing Hines got the front to do his own stuff after an introduction by Fred Berrens.

Although slow in getting started, Hines soon began to get across. Some of the business is a little blue, but the customers didn't seem to get those bits anyhow, and laughs on legitimate material were sufficient to warrant the spotting.

A comedy mandolin effort by a single labeled Paige in clown makeup, mixed with vocal lyrics, was particularly entertaining. Comedy failed to detract attention from Paige's skillful handling of his instrument. Returns were strong.

Fred Berrens and his 10-piece jazz band served as a background for the whole unit. After accompanying a chorus of eight and four acts following, the boys play a couple of numbers, giving Berrens time to do his old violin number with the Ampico piano for the finish. Attempt at straight comedy is unsatisfactory, but the musical number with the Ampico gets laughs as well as attention.

Kirby and Smith, acrobats, preceded the finale. Low comedy acrobats, both boys working silently, drew a steady stream of laughs.

Gus Mulcahy soloed on a mouth-organ and encored with a few splits. Followed by Roy Shogan, specialty dancer, with difficult buck and winging. Business, in addition, is flashy enough to register.

Maxine Lewis, feminine warbler, given little time, but results did not warrant a longer stay.

Gershwin, concert pianist, soloed prior to the newsreel. Finale brought the whole crew back.

Screen feature, "The Gateway to the Moon" (Fox), not so heavy.

Mori.

CAPITOL
(NEW YORK)

New York, Jan. 29.

House is currently playing around with "The Student Prince" (M-G-M) and a Mort Harris presentation, titled "Dream Garden." Principal value in the latter item centers on production. If it hasn't too much punch in the running order, still it's not hard to look at.

Full-stage set is a terraced garden effect lighted in violet, green and purple, with the opening having 24 girls sprinkled above and in front of the stage band doing what the Revolutionary boys and girls might have termed a "hot" gavotte. It isn't strictly according to Strauss or Gershwin, just one of those in-between routines that threatens to break aganist rhythm but never quite makes it. All, even the band, are in Colonial costume, some of the instrumentalists being inflicted with queer-fitting wigs, a grating note in an otherwise attractive set.

Specialists list John Maxwell, Lloyd and Brice, Billy Taylor and Fain and Dunn. Last-named team came up from the pit playing two decorated baby grands as they were lifted on the elevators, got rid of two songs and finished more quietly than is their wont. Lloyd and Brice are a couple of comedy acrobats who theoretically didn't fit the surroundings but offset that diagnosis by making 'em laugh and getting some applause. Walt Roesner and Billy Taylor teamed to harmonize a pop number and then go into a soft-shoe routine plus top hats, canes and tuxedos. Taylor is a holdover and very much under wraps this week. A pip dancer, Taylor is doing nothing much more than decorating, and according to that should lighten a heavy facial makeup. Roesner also contributes a descriptive comedy recitation, the band helping, which ends in a wedding between two of the musicians in meter with Roesner as the parson. Built up nicely, but the finish let it down.

Maxwell and his dual dressing and dual voice won heavy approval and turns loose a falsetto register that is liable to fool most of any of the boys on a picture house stage. He's so far from the audience that were he to do a straight femme it would be tough to define the impersonation. He is currently dressed as man and woman, turning his profile to the house as he interprets the lyrics. Chester Hale Girls, 16, do a nice cane routine in which the possibilities do not seem to have been fully probed.

The stage band of 25 continues a standout. Especially the drummer. This boy could easily be strengthened into a feature. Salvoing more after beats than a boat has back swells and tickling a cymbal until it laughs itself to death, this particular member also hops to a megaphone to warble more than averagely. Little doubt this youth is the best drummer along the street as to ability and showmanship, and that includes the dance orchestra currently around.

Finale had an electric display to bolster, 14 girls coming down from the flies on perches, the supports strung with lights and the center trio having a pinwheel effect chasing around them. Presentation ran 31 minutes.

House orchestra plays "La Gioconda" for the overture, and the newsreel mostly consists of M-G shots.

Business light at two p. m. Sunday.

Sid.

GRAUMAN'S CHINESE
(LOS ANGELES)

Los Angeles, Jan. 27.

Sid Grauman has put this particular stage attraction on because of "The Circus," with Charlie Chaplin, running but 70 minutes. So he spent a bit of dough to put on an atmospheric entertainment in the interior of an old-fashioned one-ring circus. On the outside of his theatre are the menagerie cages, freaks, etc. They were right in the foyer and welcoming the incoming guests the opening night. Then, too, Sid gave away a lot of pink lemonade and hot dogs at the intermission in the forecourt of the theatre. That's all for $1.65 top.

Sid has an orchestra of around 50 in the pit. Will Prior is conductor. Prior had one of those old-time overtures, with songs of the days when you were a boy, which served as a prelude to the opening scene. That scene was the outside of the side show with the boys doing the ballyhoo, just as they do on the big lot. Sid trotted out all of his side show freaks, from the contortionist to the tall guy and the fat girl and the midget. He did not miss a detail. That scene was not long either, about eight minutes.

The drapes were then flown, and one saw the interior of the circus tent. The big top was up and the patrons were in the bleachers. Those patrons were wax figures, too. There is many a near-sighted booker in vaude who would have thought they were alive.

First to take the big announcement from the guy with the walrus mustache were Samaroff and Sonia, with their acrobatic dogs. Great to get a show under wal as the turn is fast and a flash. Pepito, musical clown, next with a short specialty, and then worked during the interludes. While they were waiting between the first and second scenes there was a pretty good male singer, who gave them "Pagliacci" in clown costume. Just atmospheric.

After Pepito the Rooneys—Ed and Jenny—in aerial trapeze work. They sure supplied plenty of thrills with their stunts. Then Jenny came back alone and gave the cash buyers a few more thrills on her own. Three Freehands, boys, did their gymnastic and perch work, which went over smashingly. Slayman All and his Blue Devils, eight, trotted out for their whirlwind stuff. Then Pallenberg's Bears, which always clicks.

After that was the piece de resistance—Poodles Hanneford and his family. Out-and-out show toppers as well as house fillers.

Not a bad show all around, and none too expensive.

Ung.

GRANADA
(SAN FRANCISCO)

San Francisco, Jan. 25.

Fanchon and Marco's Crinoline Idea serves as a background for the Market street debut of Owen Sweeten, new orchestra director and master of ceremonies, at the Granada this week. A thorough musician, striking personality and with showmanship combined to make the new leader a strong asset for the local West Coast Theatres' circuit house.

The "Crinoline Idea" has been reviewed in Variety. Jan Rubini, concert violinist; Miss Maxine, eccentric dancer; Duffin and Draper, dancers; Jimmy Ray, soft shoe dancer; Helen Warner, comedienne, and Shirley and Layton, steppers, are in it. First number by the band, under Sweeten, was a classical, with the new leader soloing on the cornet. Regulars voiced approval.

Following dance by Miss Maxine the band went into a hot jazz number featuring several of the band boys in novelty stuff that caught the fancy. Sweeten and three of the band boys constituted themselves a male quartet. On next was Helen Warner, hefty comic, who sings in deep mannish voice off stage before entrance. Miss Warner clowns with Sweeten and then pulled a skit with one of the band boys that drew plenty of laughs. She was forced to encore.

Shirley and Page, boy and girl, danced, assisted by six girls in speedy stepping. Jimmy Ray, hoofer, is all action when he dances.

A tableau finish, with Rubini and two of the Crinoline girls vying against the present-day dancers.

Screen feature, "Wife Savers."

Edwards.

GRAND RIVIERA
(DETROIT)

Detroit, Jan. 28.

One of the two outlying theatres of its kind in Detroit, in quite a lively section, seating over 2,500, using stage band presentations of good grade and first-rate films on first neighborhood run. Sounds good, and the Riv is nearly as good as it looks and sounds.

It is C. W. Munz-operated and derives its stage material from the Chicago Keith office (Glenn Burt). That should be the best brief tip-off on the quality of the theatre's stage shows.

By that booking method the Riv is, of course, playing pure vaude talent, but playing it in such a way as to make it appear the same talent was born in a picture house. Acts that K-A utilize in vaude houses simultaneously with an alibi for want of something better but not available, are, on this stage, top-billed, prolonged and forced all over the place, and not in vain. On the film house stage and in front of the band the so-sos of vaude are far more desirable. Their turns, if singly impressive on a bare stage, are here made doubly so by sheer force of the musical backing and presentation surroundings. When preceded by that atmosphere they are virtually "in" before opening.

To set off its vaude talent in the intended manner, the Rix employs a permanent producer, Lew Kane, formerly road man and booker for the Loew western office (Johnny Jones). Where Kane gathered his productional knowledge is better known by himself, but it is nevertheless obvious he possesses it.

His current presentment, called "Carnival of Fun," has a wealth of flash and mounting, offers them what they appear to want and entertains creditably. In other words, it is basically along the lines of usual film house production, also holding a new idea that might bear watching and trying elsewhere. The twist is breaking the show in the middle to work an act in "one," with the turn's personal drop used.

A gratifying relief in that it changes the pace and is a suggestion for other presentation producers to do likewise in cases where the act's scenery is up to the standard of the house property. For turns featuring talk the "one" arrangement seems handy and for musical accompaniment the band can be held in readiness in back of the drop. As in this show music played by an unseen medium held a surprising kick.

In the absence of the theatre's regular band conductor and master of ceremonies, the m. c. mantle fell this week on the shoulders of Coleman Goetz, outside act, while Bernie Chalk, ordinarily a bandsman, led the stage band, Keystone Serenaders.

Goetz, throwing in a lot more than his usual routine for the occasion, made an excellent announcer and send-in man, also going over in his own attempts. He is a smart talking, flip comic in any surroundings and will probably make good use of last week's blister gag after seeing the machinery.

Lewis and LaVarr, intermediate vaude standard, were the pair favored with the "one" exception. They clicked with their regular talk as never seen before and they worked as though knowing it. And then that offstage music sold them.

The standout turn on returns was that composed of two youngsters, Madie and Ray. They open as a dancing act, the girl niftily executing a toe and eccentric number and the boy whamming with taps, then into reverse for a series of rope tossing stunts in cowboy garb. Boy is especially adept with the lariat, featuring a trick in which he twirls eight short ropes simultaneously. This is made possible by five suspended by sticks attached to a belt around his waist. A very bright turn, interesting and talented, and high, low, jack on youth.

Delano Dell completed the traveling quartet, getting over on his hokum and duplicating with comedy hoofing. He is perfect for stage band frontage.

Besides including the "one" set, Kane's show opened in "two" to go full stage, with the finale later revealing an upper platform for flash effect.

All production work was excellent, this department also including an eight-girl ballet, permanent, in the opening, a special number and the finale.

About the first thought after witnessing this stage show is one of wonder as to how this same lineup of acts would go if on a bare stage, announced only by the side cards, accompanied by a listless pit band and confronted by the dead pans of an unexpectant vaude audience.

The Riv goes right down the line for picture house classification in having a solo organist, Merle Clark, lead the mob in song. Clark was formerly at the Michigan, this city. He had 'em singing when caught.

"Valley of the Giants" (F. N.) on the screen in first neighborhood showing. Severe cold held attendance down to three-quarters.

Paul Specht is back in vaude with his band, reopening Feb. 2 at the Williard for Loew. He appears at the New York American, first half, Feb. 12.

MAINSTREET
(KANSAS CITY)

Kansas City, Jan. 27.

That "The Shepherd of the Hills" was written in this town and the scenes of the tale, the Ozarks, are familiar to many here gave the screen feature a dandy local angle. Sunday opening was capacity, with long lines held out most of the time.

The stage show is a lively affair, with three comedians working hard and honors going to Harlan Christie. With the Louisville Loons he has been entertaining the Mainstreeters for the past 32 weeks. Opening number by the Loons was a descriptive overture, a distinct change from the hot stuff the band has been doing. Freddie Stritt, m. c. when the house adopted the stage band policy, was introduced as guest m. c. and started his familiar clowning. Red Norvo & Co. were first in a novelty musical and dancing number. Red's xylophone playing featured. The Haines Sisters, blondes, are harmonizers and guitar players of merit. Band's weekly feature was Walter Davidson's impression of an Ozark orchestra, and the boys hit it up with some old tunes.

George Shreck and Co. next with dance routines. Shreck consumed a lot of time clowning before getting started, and came near flopping. However, he left 'em wanting more dancing. Stritt followed with his singing specialty, and a fast number by the band, with Stritt still on, closed.

Hughes.

ROXY
(NEW YORK)

New York, Jan. 29.

Colorful show typical of the Roxy, strong on production prodigality, sumptuous stage picture and mass effects. Specialty stars are somehow smothered in the mass and you come away conscious of all the magnificence, but without the recollection of any particular detail.

Prodution splash this week is called "La Russie Ancienne." An explanatory program note is appended that the scenes depict the traditional entertainment held by the Russian nobles. Here was a subject the house could spread itself on. And did. A regal banquet hall done in the riot of colors familiar from the Balieff productions is the setting for ensemble costume compositions that are stunning.

To the rainbow hues of the banquet guests there are added the shimmering dresses of dancing girls, and finally the delirious color combinations of peasant girls summoned to entertain the gathering, not to speak of Mme. Gambarelli as a Russian bride, dancing with Nicholas Daks as a sublimated Cossack and backed by the Roxy ballet ensemble. Through the 15 minutes or so of spectacle there is swift succession of solo and choral singing and dancing, both solo and in groups. Veronica's toe dance solo was as sightly as anything else in the pageant.

The presentation interlude also comprised an agreeable bit of song by Forbes Randolph's Kentucky Jubilee Choir in three negro spirituals, a setting of a plantation cabin being the background. Coming immediately on top of the orchestra's overture from "La Boheme," the contrast was excellent. Nine minutes.

The 16 Roxyettes put a vast amount of fascinating unison dancing into four minutes, being dressed in cloth of gold frocks against a drop of royal purple for a striking effect. These girls match anything on Broadway for perfection of drill and flawless timing in rhythmic motion.

A pretty setting went with the silhouettes. Three gigantic table lamps occupied the stage. Dresden figures decorated the china bases, while the costume figures silhouetted on the lamp shades became animated and performed their steps, one a pierette in legmania, one a bit of minuet by three figures and the third a comedy contortion dance by a dancer in Chinese costume.

News-reel intervened between this and the Russian scenes, showing interesting Movietone bits besides a wide range of Pathe, Kinogram and International clips. Movietone had in full Grover Whalen's welcome to Cosgrave down the bay as well as the Irish leader's reply; Chinatown (New York) New Year's celebration; Charles E. Hughes' address in Havana at the Pan-American conferences. International's shots had the impressive funeral services for Gen. Goethals at West Point.

Film feature, "13 Washington Square."

Rush.

GRANADA
(CHICAGO)

Chicago, Jan. 27.

Benny Meroff's "Congo Carnival" registers. Scenic effects are an African jungle, with straw stockades, painted natives, grass skirted girls and plenty of atmosphere. The ballet, featuring Ann Shadkowa, go through some African gyrations that are a credit to the ballet producer, Ainslee Lambert.

Mero, himself, was next up with a sax solo, and Carl Byal, male soloist, came through with some nice vocal work. Byal has his share of personality and sings well. Broomfield and Greeley (colored) do some song and dance stuff that is creditable. Jack Strouse, blackface, made his entrance on the horns of a prop bull, keeping them laughing.

Rigoletto Brothers, billed as Broadway revue stars, presented some easy magic, a laughable dog with miraculous tail-control, and an improvised one-man band. Swanson Sisters, one of the niftiest blonde sister twosomes in presentations, worked with the Rigoletto boys, sister-teaming it generally.

Meroff and his men were dolled in white, the m. c. making effective entrance seated in a chair carried by four blacks. Meroff closed the bill with an arduous soft shoe dance, a la adagio. Edward House, billed as the singing organist, is a fav., but he should sing louder. It's a good idea. "Silk Legs" (Fox) the feature picture. Vitaphone subjects: Harrington Sisters and Richard Carle. Granada audiences like Vitaphone. Busines good.

METROPOLITAN
(LOS ANGELES)

Los Angeles, Jan. 27.

The Met celebrated its fifth birthday last week and Cliff Edwards helped to do it. Edwards made his bow to coast picture houses with a decided flourish. His disk reputation meant something. As early as the first show Thursday they were standing 'em up in the corridors.

Al Lyons, newly installed band leader, was in the pit conducting "Orpheus" for the first musical number. The house orchestra has recently been augmented by six men, giving the combination 24 men. The boys are first-rate musicians and several are qualified to double in song and dance. Lyons is of the conservative type, more concerned with putting over band numbers than clowning around. With the assistance of three of the boys he put on a comedy quartet which scored. Among other things Lyons dabbles with the accordion and is no chump at it.

Fanchon and Marco's "Birthday Idea" was a flash layout, 24 nifty dolls who can do things looking great. These girls are a standard bunch and are always up to snuff in their work. Group routines by the gang of fems were neatly executed while Lyons was introducing a new pop number aided by Elmer Herling, band vocalist with a nice voice and an interesting xylophone solo by the drummer. Customers went strong for Harry White and Alice Manning, dance team who just closed in the prolog at Grauman's Chinese. They used their comedy routine here and walked off with a band. Their type of stuff has not been overdone around these parts.

Cliff Edwards followed everything on the bill. If at first the customers couldn't catch on to him it wasn't long before they did. He spilled a gag for every number he used and made them like it. After doing more than six numbers Edwards made it difficult for the finale to go on. He had to beg off. The windup was a huge cake with the girls for plums.

Norma Shearer in "The Latest from Paris" (M-G) was the feature. Paramount newsreel found items of interest. At the organ Ann Leaf presided in straight style while dispensing some tuneful notes.

CHALONER
(NEW YORK)

New York, Jan. 27.

Friday nights and only 10 minutes walk from Times square, two blocks off Broadway, two bits entitles the holder of a ticket to 11 vaudeville acts, a full length feature picture, a comedy, one episode of "The Trail of the Tiger," a newsreel and sundry other scenes—children in arms admitted.

For the thrifty housewife it's a good buy, and for the Chaloner with its 1,600 seats it's evidently a profitable policy judging from the capacity attendance.

Friday night usually brings the younger element out in force. It's opportunity night, too, and local talent, mostly furnished by Solly Shaw, booker, at from six bits to $3 a throw, makes its fervent bid for favor with the populace east of Ninth avenue.

Success is here measured by the number and volume of gallery whistlers. Failure invariably results in raucous criticism, in most cases a little severe. The audience, somewhat untutored as to correct personal conduct in the presence of apostles of the muses, insists on giving voice to displeasure.

Joey Ryan opened. Attired in a shiny blue serge, Joey set out to win the long distance mouth organ record by playing continuously, though unharmoniously, for a great length of time. After the first couple of minutes members of the audience began to comment on the boy's prowess, loudly debating amongst themselves as to his merits. When Joey concluded the audience seemed to be taking a vote which evidently resulted in favor of Joey. For an encore Joey hoofed. This effort tended to show that Joey's career on the stage is in his mouth organ.

Christine Reilly, in pink bloomers, came next. The bloomers are the best part of the act because they're new. Miss Reilly's frantic interpretation of the black bottom created mixed sentiment. The ayes won after a brief but hectic battle and Miss Reilly continued. Her

next effort was in the vocal department. The young lady addressed herself to the left side of the house, sounding a kinder note in that section and gave vent to a ditty entitled "Is Your Heart Filled With Pain?" Whereupon a wag cried, "No, but my ears are." Failing to create an impression Miss Reilly switched to hoofing again, this time with her own version of the Charleston. She passed on meekly.

Miss Williams, colored entertainer, sang twice but no one heard her on account of the vigor with which the boys in the house orchestra rattled their instruments.

Jackie Rooney, the Rooneys are almost always represented on amateur bills by name, came on hoofing. He left without objection.

In the next act Miss Bekin was the central figure in a lamentable piece of business which might well be called "The Tragedy of the Broken Chord." Miss Bekin received a warm welcome—maybe because some of the girls in the audience liked her yellow dress. She sang a tuneful pop number with the passion of a soul in torment. She carefully treaded the difficult paths of musical passages with trick notes in every bar. And just as she came to the triumphant climax her voice broke and the result was a long drawn out wail that resulted in a burst of cruel, unfeeling laughter from the house. After that Miss Bekin danced an Irish jig and sang again, but without avail. However, she won a prize.

Dick Hurl, Irish tenor, died. He tried to sing, but the vast majority decided it was a waste of time, and since they all told him so within 30 seconds of his appearance, Hurl decided that maybe they were right. He cut it short.

There were others, too. Georgie Moser, who should be in a regular act on account of the climaxer in his three-minute hoofing number; Dapper Dan, who got the customers so excited some of them applauded with blocks of wood rapping on the railings; Jackie McCarthur, acrobat, whose sole piece of property is a chair, and who should develop with training, and a colored male songster who left them unconcerned.

The feature picture was "Swim, Girl, Swim" (Par.). As an answer to those critics who said Gertrude Ederle didn't mean anything it is noteworthy that the audience applauded when Miss Ederle's name was flashed on the screen. *Mori.*

CAPITOL
(CHICAGO)

Chicago, Jan. 27.

Broadway may be the street of chumps, but why overlook these Chicago neighborhoods?

One inefficient stage band leader was in a neighborhood theatre for several months, disliked by a majority of patrons, but was retained because business wasn't terrible. Rather than blow into another neighborhood or into the loop for their entertainment, the families continued handing out shekels to the theatre, probably just because it was in the neighborhood. These neighborhood chumps who swallow poor programs without protes' are twice as dumb as the Broadway babies who buy tin watches and expect 'em to tick.

Al Short returns to the Capitol after leaving as stage band leader a year ago. He is a legitimate attraction. The presentation built around Short is rather mild stuff. Short appeared first to direct the pit orchestra in a classic and pop medley overture, and did it well. He belongs in the pit, but in all probability will be dragged back onto the stage by demand.

Following a newsreel insert, Short again appeared in the pit to direct accompaniment for a presentation titled "Hello, Al." Grayce Mitchell, of operatic tendencies, took the first solo spot with as sweet a pair of pipes as you could want for 60 cents, finishing with a pretty number employing 20 undecided chorines for ballet and tableau background. The chorines muffed things considerably, but may get together as the days roll on.

Petino and Carthe had a short interval with ballroom dancing, displaying fair footwork. Then Grace Hamilton, who sings snooky songs with palms forward and elbows out. Grace crawled into the pit to vamp Al as she sang, and a few tittered.

Buddy Talcott proved the most entertaining act. He appeared in baggy clothes for eccentric dancing, and later he eats his shirt front and a box of matches. This is none other than Chaz Chase using a new name following a personal episode. This boy is a cinch comedy act for all classes of picture houses.

The 20 chorines were more impressive doing a hand and leg routine while sitting down. They worked in fair unison this time. As a finale they sang a little ditty to Al Short as the maestro came on stage and pulled off a good trumpet solo.

Harry Waiman and his Debutantes was the Vitaphone offering. The house accoustics are not attuned to give the talking pictures more than a moderate break. Syd Chaplin in "The Fortune Hunter" (W. B.) feature.

Because of Short's return there have been long lines at 7.30. The house hasn't had this for some time.

PARAMOUNT
(NEW YORK)

New York, Jan 29.

No outstanders on the stage in J. Murray Anderson's scenic entitled "Milady's Fan," though two teams of hoofers, Bernice and Emily and Ojeda and Imbert rate highly. Draw evidently entrusted to the screen feature, "Old Ironsides."

Sigmund Krumgold, who has Jesse Crawford's spot, is the guest organist and delivers in an extremely entertaining manner with comedy lyrics on slides. A high hat version of "Sundown," replete with seven-syllable words, created a heavy response. Light material on the organ, but only if as well done as in this instance is a change from the usual for the regulars.

The Ada Kaufman girls, 10, are attractively costumed, but flop on tormations and other business attempted. Returns slow and light. Rae Eleanor Ball, in bright yellow evening gown, failed to convince the customers as a violinist. She recovered slightly by taking Al Mitchell's spot as leader of the stage orchestra for a number.

Bernice and Emily, sister team with an acrobatic dancing routine, clinch with twin somersaults clear across the stage. Hardly more than an inchin space showed between the two when they landed. The girls also stand on their heads for a couple of minutes, doing splits at the same time and in unison. They double into next to closing for about two minutes of smart footwork.

Dorothy Neville, in broad-brimmed hat and hoops, sang. Cold, but held the last high note for applause. Ojeda and Imbert scored in a Spanish fan number dance. The man is the feature of this act, with his tambourine interpretation.

Harry Burns, comedian, assisted by Tony de Luca, lightweight, here.

Newsreel mostly Paramount and M-G-M. *Mori.*

LOEW'S MIDLAND
(KANSAS CITY)

Kansas City, Jan. 27.

"Syncopation" is the name of this stage show, and how the boys and girls tied into it! Selections from "Vagabond King" was the happy pick of Carbonari for his Midlanders, and the airs were heavily applauded. A short M-G newsreel followed, and then the stage show.

Band was seated in two tiers, with plenty of room in front for the Rockets. Opening number brought the girls out as nurses for a dance. A short musical bit by one of the band, playing a one-string fiddle, was next, and then Al and Gussie Bloom, in their rag doll dance. Team has been seen here before, but hit with the Midland crowd. Jack Sidney, m. c., then sang a ballad.

A band novelty, with the gang playing well-known tunes relating to different parts of the country, was sure fire. A huge map of the U. S. was shown, with an electric marker following the musical tour from Los Angeles to Baltimore. The Rockets were introduced during the number and stepped about.

Rome and Dunn, vocalists, had the next spot, and offered pops and some burlesque grand opera stuff. Great singers and entertainers, and the customers couldn't get enough.

Finale was one of the best flashes seen here. A huge piano, covered with brilliants, had a dainty toe dancer pirouetting on the keys. A set of electric chimes were also used with nice effect. For the finish the Rockets were out again and, with the sparkling piano as a backing, the band in front and the dancers doing a snappy Tiller routine, made a smash closing number. Screen feature, "The Student Prince" (M-G). *Hughes.*

WARFIELD
(SAN FRANCISCO)

San Francisco, Jan. 27.

Big stage show at the Warfield this week—67 minutes the opening show. Of necessity it had to be trimmed for subsequent performances.

Lot of outstanding "specialties," with Rube Wolf, bandmaster, carrying away plenty of honors.

Funny thing, this audience viewpoint. Lots of professional talent and along comes little Maxine Doyle, just a step removed from the Fanchon and Marco chorus, of which she is still an integral part, warbles a few song numbers, dances and clowns a bit with Wolf and another of the band boys, and a wallop. Second week in succession that this Gae Foster protege has come under the category of a "show-stopper." She should be in fast company before long.

Opening was a special arrangement by the band of "Souvenirs" which put the mob (and it sure enough was a capacity gang) in fine fettle. Then Johnny Dove, in some intricate roller skating, after which the San Francisco Beauties, with Lucille Page, dancer, and Bo-Peep, interpreted a waltz dance that drew favorable comment.

Another hot number by the band, with Rube getting everything possible out of the boys, and then Maxine on for her opening song. Some nifty stepping with the leader and Maxine requisitioned Joe Palange, one of the saxophone players, cavorting with him. Joe surprised his friends out front by his stepping. The turn got over surefire and Rube had to beg off for Maxine.

Girls on again for a novel version of the "Varsity Drag," with Miss Page doing an eccentric dance that clicked nicely. The Four Cheer Leaders, and four of the orchestra boys, teamed up with the girls for some snappy stepping, revealing Vic Smith of the band as a no mean comic.

Doakes and Doakes were next with a new act which they originated here on the coast. Garbed as a couple of hicks they put over some parodies and special comedy song numbers that can't go wrong with any crowd. Their stuff was unique, to say the least, and they put it across with plenty of showmanship. Headed east soon, these two boys ought to knock 'em.

Harry Vernon, after a long stay at Loew's State, Los Angeles, made his local debut in a cycle of song numbers that also stamped him with the badge of showmanship. Vernon radiates personality and scored handily.

For the finale Wolf had a number of the band boys play soloes that brought out individual talent. Paul Morgan played a cornet solo. Joe Palange clicked handily with his sax. Vic Smith followed with a piccolo number. Then Friday Smith on the tuba, Julius Shanis on the oboe, Eddie O'Mally on the xylophone, and Joe LaRocca on the harp. For the windup Rube performed on the cornet in a fast hot number that started the hands going long before the curtain started.

On the screen Norma Shearer in "The Latest from Paris." *Edwards.*

HAYS-REPUBLICANS

(Continued from page 1)

tion picture industry by pointing out that the producers and distributors control only the screens of their own chains.

They are members of the Hays organization—independent exhibitors are not.

From authentic sources it is understood that the picture industry as a whole will not dare commit itself either way. Hays may be able to dress up two or three newsreels, but stands little chance with the others for more than an equal break on political propaganda.

Hays' Limits

As far as exhibition is concerned Hays' power seems to lie mainly with about 400 or 500 chain houses, if that many, and it is doubtful if these will be allowed to run an excessive load of political material.

The independents have control of the political situation as far as plugging is concerned. With over 90 per cent. of the independent exhibitors working for the passage of the Brookhart Bill and demanding a readjustment of business conditions in the motion picture industry it is estimated that over 7,000 houses can be mobilized for support of either or both parties.

Not having committed themselves the independents can command attention from state political leaders of both factions, supporting only those candidates pledging themselves to support the Brookhart bill. An analysis of possibilities through independent film theatres, which has evidently already been brought to the attention of various political leaders, may swing the scale in favor of Brookhart at Washington.

Hoover and Hays

Of the close contact between Hoover and Hays there is concrete evidence in the picture section of the Department of Commerce and in the instance when Hays brought Hoover to New York to address the Associated Motion Picture Advertisers.

Hays is the logical man as director of the Hoover campaign, not only from the screen angle, but from general political phases. But it is doubtful if the Hays contract with the picture producers can be broken.

Meanwhile, the Democrats are on the alert. They remember the newsreel plug for the Mellon plan and do not propose to be caught in a similar way again.

Radio

The radio situation is always being studied. It is expected that the time on air will be evenly divided between candidates, when named. Senator C. C. Dill, Democrat, father of the radio bill, is on the lookout to prevent the Republicans from putting anything over through the air.

Bordoni's Special Songs

Cole Portos will write the special songs Irene Bordoni will have in her new show.

Louise Crosser Hale is engaged for it.

VAUDEVILLE REVIEWS

PALACE
(St. Vaude)

Of the nine acts on the current Palace bill four are featured and foreign. Of the nine acts on the current Palace bill there is no man or woman American single who might have comedy or talk, there is no mixed two-act and there is no comedy two-act.

Last week the Palace had an All-English bill. Three of those turns are held over, among the four featured foreign turns.

Which leaves the Palace program this week music hall and without enough comedy.

Attendance Monday night must have informed the management the city is onto it. 'r the show. Great stretches of vacancy on the sides, all sides and taking in the boxes. To the artist on the stage the orchestra's population must have looked like a triangle with the broad side nearest the stage. It was the smallest attendance ever noted at the Palace on a Monday evening since the house went through its first discouraging period, while trying to put Hammerstein's Victoria out of business.

That was some years ago, even while Charles T. Aldrich still held hopes of playing the Palace.

To the old-timers Chas. T. Aldrich is the most important act on the Palace program, the most important in years in fact.

The newest turn on the bill is Moss and Fontana, a class ballroom dance act with a nite club, orchestra of 6 and neither meaning a thing, nor even the catch 'em encore music of "Hallelulah." Moss and Fantana might see "Excess Baggage" to find out how best to steal bows. The turn is under New Acts and probably in for one week only. Palace depended upon Moss and Fontana to draw, since the hold over obers couldn't be expected to, although every one got a reception Monday night. With all of the claques or friends present the house should have been fuller.

Sessue Hayakawa was the only foreigner not a holdover. He appeared in an Edgar Allan Woolf sketch (New Acts), one of those Edgar might have written while cooking spaghetti or mixing a highball—highball preferred. Still, not so bad, but easy writing and the Japanese is a good actor. But as an example of poor support casting, it's superb.

Aldrich was No. 3, and did very well. It's a question of how much real comedy there is in the whiskers bit for the time consumed, but with his fast changes Aldrich got them, and plenty. He's a novelty turn and one of the reasons why Keith-Albee found out actors could live without them.

Mills and Goodwin (New Acts), No. 2, a couple of young women with voices in popular vintage songs, nearly ruined the show. They were over on a nice appearance, and the audience warmed right up to them. They had a house besides, as the vaude did not start until 8.30 and it ended before 11.

Among the holdovers from England, Ella Shields and Lily Morris were a tie. Miss Shields did a new number for an encore, and not so fancy. But she has two bears in "Bertie" and the sap song.

Miss Morris, next to closing, hurts herself by the waits. It's a dangerous spot, and they started to walk, not because she did not please, but the waits were too long. A suggestion by the reviewer of the Palace of last week that she use a slide of the "Celina" song to cover up was an excellent idea.

Scott Sanders, Scotch single of the usual character song and talk thing, had a soft position, No. 4. He's all right in his way, but there have been so many Scotch singles with the character song and talk thing, besides the English singles of the same type. But with Sanders at the Palace and Sir Harry Lauder at the Knickerbocker at $2.20 top, no one will regret if a devout wish is expressed for the speedy recovery of Will Fyffe.

The Flemings closed the show and the De Valery Girls opened it. The girls are 12, with a boy masquerader who unwigs as the ballerino. He's Georgie Hale, and okay. For an ensemble turn, importance for this act was not indicated. If the producer cares to improve the act he'd better lower the lights on the gals. They look no better than they toe dance and their costumes go with both.

AMERICAN ROOF
(Vaude-Pcts)

Good show for the money the first half and plenty watching it Monday night. Hall and Dexter with band, No. 4, and Margie Coate, singing single, No. 7, tied for show stop honors.

Lew Rela Co. opened with the man featuring his contortion and manipulation of furniture with teeth grip. Burt and Hazel Skatelle, next, offered a fast routine of dancing on skates that also got over heavy. Hall and Dexter, mixed team, mopped up as usual with their regular two act, chatter and songs, remaining on for follow up. Turn billed as Julian Hall and Band. With the double combination, the team are splitting their regular act between the two sections with Hall's surefire Chaplin impression reversed for the band section and Miss (Red) Dexter sewing them up completely with a black bottom finish. The band, nine pieces, offer instrumentation in several ensembles and for the succeeding Hall-Dexter vocals. Combo an out and out panic with Hall clever enough showman not to give them an overdose.

Perone and Oliver, mixed team, were pleasing in a conventional harmonizing contribution of a mixture of classic and semi-pop stuff. Both have splendid voices and contribute a routine that should hit. It did here. Shone and Rich, also mixed, went over neatly in a hotel lobby act Shone has used with divers partners, Miss Rich being his latest. Shone carries the comedy through wisecrack conversation over phone with Miss Rich, an eye-filling blonde, later engaging for some repartee, a vocal and much flash of revealing costumes. Had them all the way through, but winded in the final minutes, although getting over.

Margie Coate, next, sent over a song repertoire with her usual dynamic delivery and stopped every thing after her fourth number, a ballad. A beg-off speech named a cold. Marietta Trio, girls, closed with a pleasing combine of dancing and gymnastics prefaced by a vocal ensemble and registering with all. "Sorrell and Son" (U. A.) screen feature. *Edba.*

Harry Lauder Show

William Morris presents the 17th American tour of Sir Harry Lauder, accompanied by a vaudeville bill. At the Knickerbocker theatre for four weeks, beginning Jan. 30, $3.30 top.

The recurring, unending and intensifying miracle of the world's stage. Enough panegyrics have been written about Harry Lauder. Nothing can be added. Except the afterglow of progressing time. And plenty of water has flowed under the bridges since Harry was here last. And, in fact, since he appeared before an audience last before this New York premiere at the Knick. Every time he comes there is something new. He was the only single comedy star to ever play the Metropolitan Opera house a full week. Now it is the first time he plays a four weeks' engagement in New York.

Not since last May, when the second and final tragedy of his romantic and unique life came to him with the death of his adored wife, had he faced footlights. Monday night, to a sold-out theatre, he was the rollicking comic, the comedian extraordinary. The Pagliacci in the flesh. He made them laugh, he wrung them dry after he had doused them with laughter. Then he drenched them again—with tears. A few well-chosen words, no reference by name or direct implication to his loss, and a song of courage—and he had a thousand people weeping.

And he, too, wept. No glycerine. The honest tears twinkled in his eyes as the lights played on them. He filled up and cut his customary curtain speech of jollity and philosophy brief. Just then he wasn't the great artist; he was just the big man. Maybe only a big boy.

In his program he practically duplicated the first routine he did in New York, which set the nation aflame with his name. In succession he sang the old timers—"Tobermory," "She's My Daisy," "I Love to be a Sailor," "Saftest of the Family" and "I Love a Lassie." And for encores, "The End of the Road" (the song that broke their hearts) and "Sing a Song," which touched and prepared them for the punch post-climax of the bleeding heart of a genius of comedy, singing a song and going on to the end of the road.

Other details are repetitions. Same inspired clown and character star, same meticulous costumes, same method of operation. The comparatively intimate Knickerbocker, a big house, but one of the smallest he has ever played in this town, gave him summary advantages. He was in superb voice, and sang "Rocked in the Cradle of the Deep" without accompaniment in as rich and true a bartitone as has ever been heard outside grand opera.

From the looks of the opening, the attendance, the enthusiasm, the genuine and unabashed affection bestowed on him, he is more popular than ever, and even the four weeks' experiment should turn out a money success as well as a completely satiating visitation to theatregoers. He stands alone, and will as long as he can stand at all. He makes any and every other Scotch comedian—at least—look like milky water against rare wine.

The first part vaudeville bill is the most pretentious with which William Morris has ever supported his luminary.

Nellie and Sara Kouns closed intermission with a brilliant array of duets and solos, still a great duo-harmony of two sopranos, a remarkable combination. They scored tremendously, especially since most Lauder patrons rarely go to theatres.

and all acts with him are therefore revelations and first meetings.

Novello Brothers, cousins of and authorized copy of the Arnaut Brothers, did the famous "Two Loving Birds" material of the Arnauts, who used to tour with Sir Harry, also. They aren't Arnauts, but they will do very well for those who have never seen the Arnauts. Very well, indeed.

Great Maurice, sleight-of-hand manipulator, adding a Balieff dialect that helped, or at least drew added laughs, ran a swift and baffling succession of good if usually conventional stunts. The Takewas, three Japs, two men and a woman, turned difficult twirls and balances on high perches supported on one shoulder of the understander, and the woman executed some of the daintiest Risley ever revealed, with a light parasol. Margaret McKee, excellent whistler, opened intermission, looking creamy and letting loose some exceptional melody, though the bedrock of her work is bird imitations.

In all, even for those who look down on vaudeville in any of its manifestations, one of the most thrilling and soul-stirring entertainments in all this burg of some 50 and more legit theatres. Should run its four weeks easily on its own power—meaning Lauder, than whom no man who ever trod the boards through all the dusty, musty span of civilization, had more power.

Lait.

RIVERSIDE

(St. Vaude)

A nice, neat, compact bill leading up to and climaxed by Elsie Janis is a bargain for six bits. Monday had a light audience of nothing-else-to-do drop-ins as is usually present at the Riverside in these latter days of poor morale and poor biz.

Richard Vintour and Co. followed the customary cartoon pain in the neck. A pleaser all the way with grace and strength. The act closed by pulling a gasp in sheer brawn and muscle.

Joyner and Foster, burnt cork comics, romped in easily. These vaudevillians have their onions well digested. Their darkyisms are sure-click and they have a well lubricated manner of sliding across their stuff.

Richard Kean prefixed by "Mr." brings the rarity of Shakespearean diction and swank. He looked like he might be a strain on the nervous system when starting with an announcement that he was about to do a series of characterizations and opening with a sentimental homily in verse on an old bachelor. However, he won his case and his reward by unloading a bag of clever histrionic tricks. Kean has a classic Greek profile and a Barrymore coiffure. Probably the stars destined him for the stage, for never was there an actor who looked the part of actor better.

The concluding bit of Peter the Miser gave Kean a chance to splash around in the gravy, and he took a thorough immersion. By this time the audience had gotten over its early attitude of resignation and was interested in his personality and professional equipment. Kean, while distinctly a visitor in vaudeville, has been remarkably successful in adapting himself to it. Would that some of the legit immigrants were as adjustable to their environment.

Moore and Powell doing the major part of the "crooning and balooning" routine which Moore formerly did with Carl Freed (now the maestro of a jazz band) found it easy. While dressing and acting like Freed, comparison necessarily is spontaneous in watching Powell. Although not the pantomimist, Freed in his talents in other directions equalize matters and the act is, all things considered, as good as the old one.

J. Francis Dooley and Corinne Sales were in fine form. Their gags, new and accumulated, plus their infectious manner of kibbitzing, scored them a bulls-eye hit. Their present routine has more body and continuity than previously.

Miss Janis offered an assortment of her standard imitations. It would be trite to add that she was liked.

The dance act headed by Mlle. Andree falls somewhere shy of real class. John Walsh, vigorous tenor who has not yet learned when to gesture and when to refrain from gesture, was admired for his voice. Mlle. Andree and her dancing partner, Jaimie Del Val, try and fail to contribute something new to the w. k. Apache, their final number and, despite pretentiousness, their weakest.

Land.

ACADEMY

(Vaude-Pcts)

Things are running with more smoothness at the Academy. Still giving plenty of entertainment for four bits, but the bill enables the folks to see both the show and the film before midnight.

The knot was tied by Brady and Wells. This pair scored one of the biggest hits of the new Academy season and were entitled to it. Bigness of the house didn't feaze them a bit, and they were doing an encore when it was high time for the succeeding act to be on.

The headliner was Fatty Arbuckle. Roscoe proved himself no flop as an entertainer in his patter with Franklin Batie. Applause was legitimate and the laughs spontaneous. The Honey Troupe gave the show a great start. Here is one of the neatest, cleanest, most effective acts of its kind in vaude. Scores appearance and routine, with the work of the boy standing out all the way. A flash class acrobatic turn. Has improved noticeably since last seen around these parts.

"Brevities of 1928" is a Lew Cantor revue, and still retains the doll dance as the finish. Depends mainly on dancing, with the boy showing to advantage in his specialty. Brady and Wells cleaned up, and then Arbuckle, who was followed by Roscoe Ails, Katie Pulman and band.

Since Ails first produced this turn he has shaved it considerably, and the results are quick and satisfying. Ails doesn't depend so much on chatter as formerly. Turn has a lot of dancing talent and give the stage a dressier atmosphere with its setting, scenic effects and the sailor costuming. Finale is a dead certainty for patriotic response, with an American flag hurrah. Ails aims to please, and does. He is ably supported by Miss Pullman; a chap doing Russian and a contortionistic femme dancer.

On the screen, "Sailor Izzy Murphy" (W. B.).

Mark.

STATE

(Vaude-Pcts)

Quantity, quality and class at the State this week, and plenty of each. Numerically, beaucoup dressing rooms in use this week, with the 4 Karreys, 5 Freshmen, three-act, single, and Anatole Friedland's troupe of 18.

The first three frolics come under New Acts, although Barr, Mayo and Renn may have been around before and somehow missed in the files. Zelaya, in the fourth groove, is the chubby South American piano player.

Friedland presents his nite club revue neatly, although contributing little personally. Friedland knows how to frame stuff for best effect, and if plugging a song consistently means anything, "Night Club Rose," the new Friedland theme song, oughta click.

Show was typical variety. State orchestra strutting the "William Tell" overture, a departure from the ill. slides.

The bill proper built up to a climax from opening to closing, also featuring a bit of international flavor.

"We're in the Air" film feature.

Abel.

81ST ST.

(Vaude-Pcts)

Good thing for the 81st Street that Eddie Nelson was in the line-up. Down next to closing, he was about all the natives had to laugh at. Norwood and Hall, No. 4, were indistinct from the back of the half-filled lower floor, besides which they had to overcome Abbott's hoke in the Abbott and Bisland act. Bad spot for the Norwoods and their quiet delivery.

Recktor, Chandon and Girlie started, with the man endangering any bridge work by letting the two girls perform as they hung on straps from his teeth. A foot-catch kept the male member suspended upside down throughout the act. Girls also tore off a couple of high kicks. It all didn't mean too much. Fair enough opener, but in need of a better climax to make it stand in relief.

Joe Roberts deuced it with his banjo strumming, mostly minus orchestra accompaniment. No reason for all of 16 minutes. Until he perfects Gershwin's "Rhapsody" he'd do better to leave it alone. The usual mimicking of two banjos and everything else as usual. You've got to like a banjo an awful lot.

Abbott and Bisland put some action into the show with their full-stage comedy act. However, the former needs to get away from the burlesque material currently used. Table scene and date stuff with girl before the drop has been wheeled to death, and, as a matter of fact, is still wheeling. So if that squares Abbott, it still won't raise him above being just a fair funny man. His fiddling sounds good, and he might stretch this bit.

Nelson kidded his way through. When he came to asking for selections and instruments to be played, he found out the 81st has probably lost much of its former refined clientele. The boys' evidence of boisterous tendencies upstairs led unto Nelson remarking, "What is this, the Greenpoint?" Lots of applause, though.

Maryon Vadie's "Dance Etchings," an all-girl ensemble, closed with "Cheating Cheaters" (U) the picture.

Sid.

BIRTHS

Mr. and Mrs. William A. Murphy at their home at Meadville, Pa., Jan. 22, daughter.

Mr. and Mrs. William J. Gane at their home in Philadelphia, Jan. 20, son. Father is the theatre manager.

Mr. and Mrs. Worthington Butts, at the Lying-In Hospital, Los Angeles, Jan. 21, son. Mother was professionally known as Rosalie Ceballos.

Marion MILLS and Marie GOODWIN
Memory Songs
12 Mins.; One
Palace (St. V.)

Memory Songs describe this singing turn by a couple of very pleasant appearing young women in Colonial wigs and crinoline gowns. The latter are rather modern through a split in front on the skirts.

At the Palace No. 2 the girls could have stopped the show. For some reason they preferred five bows to an encore. At one time it looked as though this No. 2 turn would panic the bill through that non-encore. And five bows are supposed to be over the Palace limits. But the Misses Mills and Goodwin are very nice girls and there may be a nice stage manager there, too.

Cultured voices that are unusual in vaudeville's harmonizing singers. Probably explained by the songs the girls sing, the old melodious and popular numbers that demand voices. Which makes this harmonizing couple all the more marked.

One is a soprano and the other a mezzo, though possibly more properly light contralto with the latter of some dramatic quality.

Selections have been made by a vaudeville expert, whoever did it, and the girls are in from the outset.

A big score for No. 2. This turn is almost in a class by itself for popularizing the long since grade vintage numbers of the pop variety.

Quite an idea and good for any theatre.

MOORE and LEWIS (2)
Singing and Dancing
8 Mins.; One
Oriental, Chicago.

This new partnership has a routine well suited to picture houses, and also adaptable for vaudeville. Patti Moore returns to the boards after several months absence. Her partner, Sammy Lewis, is locally well known as a hoofer.

The pair open with a special little ditty, then swing into some comic ballroom hoofing. At the Oriental Miss Moore pulled a few minutes of dialog with Paul Ash, the band leader, but in other houses Lewis probably will straight for her. The gags are good enough to be retained.

Act's forte is a duo version of the stair dance commonly credited to Bill Robinson. It's a tough dance for a team to do, but this pair handled it without a miss for a strong closer.

There's enough good hoofing in the act to sell it for the biggest houses.

RICHARD and GRAY
Song and Comedy
12 Mins.; One (Special)
Broadway (V-P)

Richard is a ventriloquist with a flair for warbling. A little weak on comedy at the beginning, material strengthens towards the close while rapid delivery and ability to put vocal numbers over through the dummy keeps the act running at a smooth pace all the way through.

The dummy is costumed as a bell hop and Richard as the room clerk. Miss Gray plays straight as the hotel guest, carrying most of the bell hop's verbal artillery.

Okey in the deuce spot.

Mori.

SMITHLY'S JUNGLE LIONS (1)
Lion Act
7 Mins.; Full (Special)
81st St. (V-P)

Capt. Smithly is a good looking chap, billed as the youngest lion tamer in the world. He has replaced the Delmar lion act in Kelso Bros.' "Outside the Circus" unit, now playing Keith houses.

Smithly uses three maneless lions, one of them pretty tough and the other two fairly quiet. His routine is regulation cage stuff, including head-in-the-mouth and lying down with one of the M-G-M trademarks.

Always a kick in this sort of act for any audience. Smithley's okey.

ALICE LAWLOR
Songs
14 Mins.; One
American Roof (V-P)

A lady of the night clubs who has done vaudeville before brings back a personality that is quite unusual. Red hair that is more than just a tint, a hotsy-totsy manner, blue eyes. She'll be remembered in the houses she plays.

Voice is not over plus on volume but melodious and pleasant, especially for night club. She manages to make unimportant lyrics seem smart. Works with man piano player addressed as Mr. Wright.

GUS C. EDWARDS' BAND (14)
22 Mins.; Full,
Palace, Chicago (St. V).

Gus C. Edwards' Edgewater Beach Hotel orchestra had their opening vaude engagement at the Palace. The boys have evolved a satisfactory mode of presentation that makes their's one of those stage bands that is not just so much music.

Working in front of a special drop, supposedly the Marine dinning room of the Edgewater Beach hotel, they achieve unique effects, utilizing colored spots to pick out various duos and trios of players doing their specialties. Tuxedos are worn throughout.

Comedy is injected by boys donning outlandish baby costumes. In one number the stage is a black-out and the banjoist, with an illuminated banjo, plays a solo. Another black-out follows and the lights up finds the aggregation wearing huge baby heads and dresses.

Gus has perfected a stage band that should go well and improve with age. A trio handles some songs nicely. Method of presentation is at variance with most stage bands, and a good bet for vaude or picture houses.

Loop.

MOSS and FONTANA and Co. 9 (6)
Ballroom Dancers
13 Mins.; Full Stage (Spec. Set)
Palace (St. V)

Marjorie Moss and Georges Fontana must draw at the box office to make good for their vaudeville salary. That's what ballroom dancing long since came to for first class vaudeville.

Dancing in nite clubs charging $3 or $4 couvert does not make popular "names" among vaudeville goers. It neither goes for 5th or 10th avenue; there's no in-betweens and little chance of 10th avenue falling.

From the Monday night attendance at the Palace, 5th avenue didn't fall either, nor Park nor the 50's, east of 6th avenue.

Which leaves Moss and Fontana, though of established rep in certain circles, not for vaude as drawing cards nor for picture houses, over here, nor for anything commencing to approach sensationalism or even enthusiasm in their stage work. The latter is merely ballroom dancing, giving Miss Moss credit for her graceful flights and letting it go at that, unless Mr. Fontana wants a little for handling.

And the Ernie Hecht Club Mirador Band of six pieces is a total loss, made so by the entirely senseless bit of dance stuff done by three of the musicians in the "Florodora" bit. If that kind of low comedy goes with the class dance team Moss and Fontana have been, and as a Palace featured act, then Moss and Fontana and the band should move into a Broadway musical needing laughs. There are several which do. But they won't move with this outfit.

THE OLD GANG (7)
Songs and Gags
20 Mins.; One and Full (Special)
5th Ave. (V-P)

Ethel Pastor is the only woman with this new act that has six men uniformed as doughboys. Miss Pastor possesses a beautiful voice which she knows how to use. With the masculine background her voice is an extra standout.

"Old Gang" idea is simply a setting whereby the boys are shown in front of a Y. M. C. A. hut overseas doing harmony. Opening has boys boarding ship. Finale has them on the boat en route home. Men apparently selected for voice with Al Fontaine taking care of a little comedy. Several special songs accredited to Gitz Rice and which serve to keep the singing away from the usual topical songs. As a whole the "Old Gang" idea serves its purpose.

In addition to Miss Pastor and Fontaine, the line-up includes John Wheeple, Frank Irwin, Bradley Lane and Emile Stetz.

Mark.

BARR, MAYO and RENN
Skit
15 Mins.; One
State (V-P)

Mixed three-act, with one of the men doing sap to the egotistic fop who complains of the women annoying him. Girl illustrates this and the conceited straight builds it up well to the point where the "mug" of the trio is smitten with a desire to commit mayhem.

After that the act goes straight with the sap adjusting his appearance and finishing neatly with pop song harmony.

Frank Fay authored the special chatter and it plays well for a No. 3 groove.

Abel.

SESSUE HAYAKAWA and CO. (3)
"The Man Who Laughed" (Dramatic)
18 Mins.; Four (Interior)
Palace (St. V.)

Sessue Hayakawa tries out so many playlets for vaudeville he's entitled to sooner or later, if he and vaudeville stick, to locate one that will last a while. "The Man Who Laughed" can carry him around the better grade houses left, for this Japanese actor, who started in pictures over here, seems to command attention.

If his native country is going into the picture producing business, Hayakawa should go right back there. There's no reason why he shouldn't be the Dick Barthelmess of Japan.

Edgar Allan Woolf authored this sketch, and with no great effort. It runs off as though made to order. It's about a Jap poet or artist crossed by an American girl a year before in the Orient, or he thought he was when a sea captain grabbed his dame by force and took a sail in his canoe, finally reaching the Barbary Coast in San Francisco with the gal. And the Jap came there, saw the Cap, probably dodged the bullet fired at him, and found the girl, all within six minutes after the curtain went up.

Then it was simple to do a knife-throwing trick against the Cap, who had a gun, which the Jap thought he hadn't. Not nice of Mr. Woolf to make the Jap want the advantage of the knife against no gun, and it robs a bit of Hayakawa's sympathy. That portion should go out. Let the star say he can take care of himself against any gun, which he does anyway. It's more heroic, and this piece may play the Orpheum.

Hayakawa does neatly and with much restraint. He looks like a good actor if given a good acting chance. Support, you know. Lucille Lortel plays the girl. It isn't certain when she emotes whether she's sobbing or laughing. Her voice says sob and her face says laugh. With Omar Glover as the big, bulky sea captain somehow not fitting and no medal for the direction.

But 'twill do, and good enough for vaudeville anyhow.

5 FRESHMEN
11 Mins.; One
State (V-P)

Youthful male quintet that may have been around before under another billing. Mention California nativity and the University of Southern California is carried in the billing.

It's one of those peppy vo-do-de-o combos doing jazz pops in futuristic arrangements, with a touch of hoofing, comedy and heated cymbal tapping a la Harry Barris of the Paul Whiteman Boys.

Ridiculously small upright piano is the sole prop, all grouped around it and cutting up in broad fashion after a manner which the masses have been educated to believe that collegiates make whoopee.

Satisfactory deucer, fast and snappy.

Abel.

VARIETY FOUR
Male Quartet
12 Mins.; One (Special)
58th St. (V-P)

Four colored boys standing in considerable and urgent need of a revision, deletion and rearrangement of their material. Efforts at comedy are especially weak.

They dress in striped satin overalls and work in front of a drop representing cotton fields and a river boat in the distance. Incidentally the drop is nobody's masterpiece as art.

Routine of conventional quartet numbers and pop ditties with some stepping incidental but not featured or featurable.

Act will have to improve to progress but can probably find plenty of employment deucing around as is.

BROSIUS and BARTON
Comedy Cycling
10 Mins.; Full
American Roof (V-P)

Brosius, probably of Brosius and Brown, teamed with Joe Barton, who has been doing a bike single. Barton is a harelip comic and okay at it, the wrinkle of a bicycle rider doing talk being new, or at least unusual. Brosius is a crack rider, daring and sure in his work. This was apparent even on the American roof where the smallness of the stage was a handicap.

With speed and class and some first rate laugh stuff the act should have no difficulty.

Canton-Gr. Rapids New United Week Stands

Two new full week stands have been added to the Mutual-Columbia combined circuit, Lyceum, Canton, O., beginning Feb. 13, and Orpheum, Grand Rapids, Feb. 6. Manny Rosenthal has been appointed manager of the G. R. house for the circuit.

The Canton affiliation replaces the time assigned to Albany, formerly a half week engagement with the other half a layoff. The show will hereafter go from Cleveland to Canton and thence to Akron. "Bare Facts" will be the first show to play Canton under the new provision.

Grand Rapids fills in an open week. The first show in there will be "Moonlight Maids." The shows will go from Empress, Chicago, to Grand Rapids to Cadillac, Detroit.

BURLESQUE ROUTES

Weeks of Jan. 30 and Feb. 6

Bare Facts—Gayety, Montreal; 6, Gayety, Boston.

Band Box Revue—Star, Brooklyn; 6, Trocadero, Philadelphia.

Banner Burlesquers — Casino, Brooklyn; 6, Casino, Boston.

Bathing Beauties—Gaiety, Wilkes-barre; 6, Star, Brooklyn.

Be Happy—Casino, Boston; 6, Empire, Providence.

Big Revue—Trocadero, Philadelphia; 6, Gayety, Baltimore.

Bowery Burlesquers—Lyric, Dayton; 6, Empress, Cincinnati.

Bright Eyes—Gayety, Washington; 6, Academy, Pittsburgh.

Carrie Finnoll—Empire, Brooklyn; 6, Columbia, N. Y. C.

Dimpled Darling—Columbia, N. Y. C.; 6, Lyric, Newark.

Follies of Pleasure—Cadillac, Detroit; 6, Empire, Toledo.

French Models — Gayety, Baltimore; 6, Gayety, Washington.

Frivolities of 1928—L. O.; 6-8, L. O.; 9-11, Capitol, Albany.

Ginger Girls—30-31, Geneva; 1-2, Oswego; 3-4, Schenectady; 6-8, Colonial, Utica; 9-11, L. O.

Girls from Happyland—Empress, Cincinnati; 6, Gayety, Louisville.

Girls from the Follies—Garrick, St. Louis; 6, Gayety, Kansas City.

Girls of U. S. A.—Gayety, Omaha; 6, Garrick, Des Moines.

Happy Hours — 30-1, Colonial, Utica; 2-4, Capitol, Albany; 6, Gayety, Montreal.

Hello Paree—Empire, Providence; 6, Plaza, Worcester.

High Flyers—Gayety, Milwaukee; 6, Empress, Chicago.

High Life—Gayety, Rochester; 6, Geneva; 7, Oswego; 8-11, Schenectady.

Hollywood Scandals — Gayety, Kansas City; 6, Gayety, Omaha.

Kandy Kids—Empire, Toledo; 6, Columbia, Cleveland.

Jazztime Revue—Gayety, Brooklyn; 6, Hudson, Union City.

Lid Lifters—H & S 125th St., N. Y. C.; 6, Gayety, Brooklyn.

Moonlight Maids—Empress, Chicago; 6, L. O.

Merry Whirl—Howard, Boston; 6, H & S 125th St., N. Y. C.

Naughty Nifties—L. O.; 6, Cadillac, Detroit.

Nite Hawks—Grand, Akron; 6, Gayety, Buffalo.

Nite Life in Paris—Hudson, Union City; 6, Orpheum, Paterson.

Nothing but Girls—State, Springfield; 6, Howard, Boston.

Parisian Flappers—Gayety, Minneapolis; 6, Gayety, Milwaukee.

Pretty Babies—Gayety, Boston; 6, Empire, Brooklyn.

Record Breakers—Gayety, Louisville; 6, Mutual, Indianapolis.

Red Hots—Gayety, Buffalo; 6, Gayety, Rochester.

Saratoga Chips—Plaza, Worcester; 6, State, Springfield.

Social Maids—Gayety, Toronto; 6, Gayety, Rochester.

Speed Girls—Gaiety, Scranton; 6, Gaiety, Wilkes-Barre.

Snyder, Bozo—Lyric, Newark; 6, Casino, Brooklyn.

Step Lively Girls — Columbia, Cleveland; 6, Grand, Akron.

Stolen Sweets—Mutual, Indianapolis; 6, Garrick, St. Louis.

Sugar Babies — Garrick, Des Moines; 6, Gayety, Minneapolis.

Tempters—Orpheum, Paterson; 6, Gaiety, Scranton.

Schenectady's Censoring

Schenectady, N. Y., Jan. 31.

Police censorship over all shows here will be in effect as the result of a petition by the Woman's Club and the Schenectady and Vicinity Ministerial Association to close burlesque as presented at the Wedgeway theatre.

Burlesque has been unusually successful here this year, playing four days.

From Wheel to Stock

Cleo, Oriental dancer who has been a feature with Mutual shows this season, opened a four-week engagement as added attraction at Minsky's Apollo, Harlem, New York (stock).

BAND BOX REVUE

Comedian .....Jack Erickson
Comedian .....Al Flatico
Straight.....Clyde Schafer
Prima donna.....Anna Propp
Soubrette.....Ruth Sunny Darling
Ingenue..... Sheikee

Looking over this one at the Columbia on a Friday night indicated that outside of the three featured players no one on the stage cared very much what was going on. A pretty good sized house caught the morale and wouldn't budge except for the 12 runway girls and Harry Webb's orchestra in the second half.

Frank Cummings' show and on production not so bad. But it needs a marionette manipulator to make some of the cast move around. Ruth Sunny Darling contributed her share of wiggles without zest and seemed just as well pleased that there wasn't even excuse enough for those like-it-or-not-you-get-it-just-the-same encores. Miss Darling, a blonde, seems a pretty fair soubret, but kept it a secret this night.

Diminutive Anna Propp gets top billing to lead numbers, a saxophone octette and dance a little. Fair display of energy by this girl but at no time threatening to smother the other players.

Sheikee is the brunet coocher who started the body weaving in an early unveiling number but never gave the boys high blood pressure after it.

Jack Erickson and Al Flatico worked hard for what they got, the former doing Dutch and the latter wop. Flatico started from the audience as a plant making a bum out of a stage announcer by having all the answers. Neither comic has an outstanding individual comedy scene, the top laugh episode being a combination of the two in a kid on "The Hairy Ape" during which the catch line was "To hell with 'em." This had the boys stoking a ship to finally wind up in a mutiny against the mate whom they toss into the boiler.

A satire on "White Cargo" was as weakly played as written, although the comics got something out of a carnival liquor stand during which the pitcher of water changes color to fool the sheriff. This was handicapped by Erickson previously selling booze at a wheel chair. The love potion thing and a prison bit by the two comics clicked moderately.

Productionally the show is using a forest set for the first act finish and repeating it for the 10:45 finale. Incidentally, the saxophone thing also gets a double showing. Isabelle Van got some action from the out fronters by nicely leading the runway numbers.

But the smash of the evening was Harry Webb's band of 11. A lyric by a girl drifted into a memory thing which darkened the lights and then brought them up with the musicians as a hick village outfit. An applause building finish, plus a whirlwind Charleston by a lean and lanky youth had them whistling from up top, but Webb begged off.

It made it tough for the show to follow although the unit undoubtedly needed this added feature.

Romo Falk gets program credit for the music in the show and Teddy Russell the dances. Maybe it's too late in the season for the troupe to be overboard on ambition. At least that's an alibi. "Band Box Revue" didn't look like much of a show the night it was viewed but probably is better than it played at this performance. Somebody is entitled to a couple of squawks if it isn't. *Sid.*

Loses Back Salary Suit; Test Case for 2 Casts

Milwaukee, Jan. 31.

Members of the "Snippy Doodle" and "Crackerjack Revue," who held hopes of collecting back salaries, claimed due as a result of the shows going bust on tour through the tank towns last summer, had those hopes squelched in civil court here.

W. H. Bender, cast member, had brought suit against Joseph and Elsie Prusckha, owners of the two tabs, claiming that while on tour he was told by Prusckha that he must sign a waiver, accepting $2 a day instead of the $25 he had contracted for. If he didn't sign, Bender told the court, Prushka informed him he could walk back to Milwaukee. Bender claimed $104 in back salary. The court held that since Bender had signed, he could not now ask for back salary.

Other members of the troupes lined the courtroom. Had Bender won they would have filed similar suits. Pruschka is now running a tab in a neighborhood house.

June Rhodes Out

June Rhodes, featured fem of "High Life," was compelled to withdraw for the second time last week because of illness. She may not return. An understudy is now handling her assignment.

Dramatic Stock, Cleveland?

Cleveland, Jan. 31.

Columbia here, former major wheel burlesque house, may try dramatic stock under S. W. Mannheim's direction.

BATHING BEAUTIES

Knot So Good.....Charles Taye
Julius Hansen.....Murray Welch
Jap Flip.....Tommy Moran
Jack Wise.....Mack White
Miss Hollywood.....Evelyn Murray
Miss Manhattan.....Anna Lang
Miss Atlantic City.....Erin Jackson

Rube Bernstein's organization seems to have been under some sort of revision lately, for show is spotty, as though it had not yet been worked in by playing. Costumes have seen service, but settings are brand new from appearance.

Speed is the principal feature. The performance is an unbroken succession of incidents and the average for the class of offering is fair to very good. Fair goes for the chorus and for the comedy, while "good" scarcely does justice to Erin Jackson, a trouper of intelligence with a shape made to order for burlesque and abundant knowledge of how to use it. At the Columbia they are still fairly discreet in their hip waving and sex appeal, but this prima measured out her portions of undress and hotsy-totsy maneuvers with a generous hand.

In the sex appeal direction she is emphatically there, and in addition can handle talking bits and ballads. She had a dressing room scene with Anna Lang and Tommy Moran that had some nice laughs built on double meanings in her gags, and later on did extremely well with a specialty mainly of ballads with semi-dramatic recitation. Usually this interlude would be a blank by a prima donna, but she makes it count.

A capable assistant is Evelyn Murray, peppy girl of good figure and jaunty manner. She also can sing, and where the show is permitted to spice things up she looks like a winner. The runway girls remain under the leadership of Miss Van, an asset to the house and the visiting show.

Charles Taye, principal comic, does "Dutch" to the Hebe of his assistant, Murray Welch, a combination that is almost fool-proof. Here it works out well enough. The book is a compromise between the old "number-and-bit" scheme and the newer technique of blackouts. Taye falls into the common error is handling his blackouts. They're the same as everybody else is doing. If burlesque is going to go in heavily for these bits, why not make some new ones? Taye does the "So that's baby" thing with a lot of elaboration, making about the eighth on the wheel with that idea.

Welch is a first-rate feeder and handles a dance specialty capably, getting more out of the second comic assignment than usually happens. For this perhaps his dialect may account in part.

Tommy Moran is a big and good-looking straight, an ideal type for building up comedy for dialect workers, while Mack White is a singing utility man who makes his presence count in several solo singing bits, besides doing those building-up parts.

Production has a number of good ideas. Finale of the first part is a straight-away dancing ensemble that gets a world of action into the stage picture in spite of indifferent work by the chorus—as careless a lot as has been seen lately. The show finale is an arrangement a little out of the ordinary. It shows a bathing beach and boardwalk with a line of bathing houses in the background.

Miss Jackson enters fully clothed during an ensemble, and after some talk goes into one of the bath houses for a disrobing bit that is plenty warm, even as done in moderation at the Columbia. *Rush.*

Second Detroit Stock For Irons & Clamage

Detroit, Jan. 31.

The Irons-Clamage-Rothstein Operating Co. has leased the Palace from C. W. Munz, to install stock burlesque. This will give the Chicago combination two such theatres in Detroit, with the Avenue already in the fold.

Art Moeller, formerly part operator of the Star and Garter, Chicago, and more recently franchise holder on the Columbia wheel with "Mutt and Jeff," will manage the Palace and represent Irons & Clamage here. The new lessees will begin operation Feb. 5.

Company will include 11 principals and 24 girls. Principals engaged are Charles Country, Jack Montague, Mat Ellison, Jimmy Walters, Sid Gold, William Greenman, Mildred Franklyn, Buddy LaVorce, Viola Spaeth, Mary Todd and Dolly Davies. Ray Midgeley will produce.

Palace is installing a runway.

STRAND, TORONTO, SOLD

Toronto, Jan. 31.

The Strand, former home of Mutual burlesque, was sold for $450,000 Feb. 2. It will likely be torn down to make way for an office building. It seats 1,900 and has been dark more than a year. S. Z. Poli started his wax works on this site. It was owned by Holy Trinity Church.

Movie Basketball

Standing Jan. 27:

	W.	L.	Pct.
Fox	4	2	.667
Pathe	3	2	.600
Paramount	3	2	.600
Consolidated	3	3	.500
Metro	1	5	.157

Profit Sharing Race Bill For New York Fairs

Albany, N. Y., Jan. 31.

Promoters of horse racing at county fairs would be permitted to issue shares in profit certificates, or premiums on racing contests, under the terms of a bill to be considered by the Legislature. The measure is patterned largely on the laws now governing races in Maryland, Kentucky and other states.

Its sponsors say that the bill would encourage a revival in interest in the breeding and training of harness horses by farmers and others, and would be of financial assistance to fair associations which have been losing money since trotting events lost popularity. For this reason they say the legislation will receive the support of many fair organizations.

The bill only affects racing at tracks owned by agricultural societies or associations operating under the membership laws. It is understood that the Jockey Club, whose members are influential in both the Republican and Democratic parties, will oppose the bill, believing it to be the opening wedge in a movement to introduce the profit sharing plan at all the tracks in the state.

Dramatic Stock in Casino

Philadelphia, Jan. 31.

Casino, for years the home of burlesque here and lately devoted to the Columbia wheel, last night became a dramatic stock house.

Opening was "Rain."

J. Leventhal operates.

The company includes Mary Louise Walker, leading woman; Emma Wilson, Santos Ortega, Edith Phillips, Herbert Pratt, Ackland Powell, Gordon Hicks, Wilbur Braun, Thomas Magrane, Margaret Dillon, William Brenton and Blain McKendry.

Cast Changes

Babe Abott has succeeded Loretta Dore with "Jazztime Revue," having joined the company at the Gayety, Brooklyn, this week.

Burlesque engagements listed via the I. N. Weber offices send Raymond Midgley as stage director of the Palace, Detroit; Mary Todd joins the same company as prima donna Feb. 6; Harry Kelly, character straight, with the Haymarket company, Chicago; Carmen Guitry, Oriental and acrobatic dancer, at the State Congress theatre, Chicago, opening Feb. 6; Monfred and Lang, specialty team, with Al Singer's "Merry Whirl" (Mutual).

MARRIAGES

Elly Ney, concert pianist, to Paul Allais, non-pro, of Chicago, Jan. 27, at Los Angeles.

Madge Bellamy to Logan Metcalf, Los Angeles bond broker, in Tia Juana.

Edna May Oliver ("Show Boat") to David Welford Pratt, Newark, N. J., broker residing in New York, at the New York Municipal building.

Mlle. Maurice Mozette, music teacher and once coach of the Chicago Opera Co., to Frederick Lothrop Ames, Jr., wealthy Bostonian, in Tucson, Ariz.

Doris Cooper Cliffe and Jerome H. Wallace, both of "Vagabond King," in Washington, D. C., Jan. 26. Bride is the daughter of H. Cooper Cliffe, English actor.

Eddie Frooman (actor), and Margaret Goodlad (non-pro.), both of New York city, have made application for a marriage license at Greenwich, Conn.

Maurine Mozette, singer, to Frederick Lathrop Ames of Boston (non-pro), Jan. 26, at Tucson, Ariz.

BOBBY JONES' "CRACK"

Atlanta, Ga., Jan. 31.

Bobby Jones turned this loose the other day:

He had just been elected to the board of directors of a big local bank and was given the $10 which all directors are paid for attending a meeting of the board. In accepting Bob cracked:

"Wonder how this will affect my amatuer standing.

FLOWERS GETS DRAW WITH LOPE TENORIO

Brown Skinned Boys Battle Fiercely—Joey Sangor Beats Dorfman

By JACK PULASKI

The Garden hung up an excellent boxing card of little men last Friday with the top at $7.70. Three of the 10-rounders were all real battles and worth watching.

Interest centered in the debut of Lope Tenorio, highly touted Philippino, who was sent against Bruce Flowers, fast colored boy from New Rochelle. At times the fans were buzzing with excitement for this Manilla person can sock. The odds were seven to five on Flowers but the price was backed down to evens. The decision of a draw won no little share of raspberries. Plenty at ringside and gallery though Bruce won the fight.

Flowers was better at infighting, hit faster, more accurately and more often. During the later rounds he hit Lope with everything and shook up the man from far away. There were times, however, that it looked danger us for Bruce. In the fourth round he caught one on the button, spun half way around and touched his gloves to the resin. It counted as a knockdown. A left hook did the damage more than once.

Tenorio tried his best to land with his right, with which he won a rep. But nearly always it went around Bruce's neck. Clever lightweight this Flowers, and too smart to be caught with such roundhouse blows. Lope has had eight fights since coming to this land. He won all except last week's encounter and that counts as a win really, because it looked as though he lost the match. He beat Joe Glick and he copped from Loyaza, the fight being stopped, meaning a technical knock-out. But Tenorio is wild and has plenty to learn. Anyone he hits will know it nevertheless. Title material, both boys.

Sangor Convinces

The semi-final introduced Joey Sangor, socking featherweight from Milwaukee, who beat Sammy Dorfman of the East Side. Sangor is the kid who twice is credited with defeating Bud Taylor, the sensational Chicago boy. After watching him pop Dorfman around the ring there could be no doubt about his prowess. Joey can hit with both mits and does. Sammy's dancing tactics meant nothing to him and it looked for a time as though the New Yorker was going to go out.

The coolness with which this Sangor boy fights seemed a revelation. The pace was very fast most of the way. Yet, in his corner Joey sat there as cool as ice. He never puffed and at the finish was as fresh as at the start. That's condition.

The other fast bout was fought by Archie Bell, winner, over Vic Burrone, rugged blonde from Greenwich Village. It was an uphill battle for Bell who was dropped for a count in the first round. His exhibition of nerve was admirable. Not only did Archie take it but he gave, and plenty. He had Burrone grogged up more than once and won the fans by his courage display. It was a case of the fighting heart outsocking a mauler. The boys fought clean and broke by themselves, the referee never having to part them.

Vic McLaughlin Cleared

Vic McLaughlin, former middleweight pugilist, 301 West 55th street, appearing in "Spring 3100," was exonerated on a charge of homicide when arraigned before Magistrate Corrigan in Homicide Court.

McLaughlin was arrested following the death of Michael Dunphy, 35, 50 West 93rd street, bartender at 302 West 53rd street. It was charged the fighter had struck Dunphy over the head with a bottle.

Chief Medical Examiner Norris testified that the autopsy indicated Dunphy had died of ethel poisoning. McLaughlin admitted he had had a quarrel with the bartender and said he struck him with his fist.

After Magistrate Corrigan heard all the facts he dismissed the case.

Helen Storey and Virginia Morena have dissolved as a vaude team. Miss Storey will resume her former single.

PRESENTATIONS—BILLS

THIS WEEK (January 30)
NEXT WEEK (February 6)

Shows carrying numerals such as (29) or (30) indicate opening this week on Sunday or Monday, as date may be. For next week (5) or (6) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

Week of January 30

Apollo
Blacaman
Maurice Roget
4 Hits
Miss Morgany
Truchet
Yvonne Leduc
Frank Lint
Marthy Chandon
Les O Brany

Cirque D'Hiver
J de Jonghe Jr
Miss Morgany
Charley Lloyd
Lacora
Iles, Joe & Walter
Miss Eddy Wedd
Sachroff 7
Renc's Dogs
Tassi Toscana
Singel's Co
Andreu 3

Cirque de Paris
Pepino's Dogs
Elliotts
Marces Tr
Antonet & Beby
N Rancy
Mylos & Coco
Motocyclette

Empire
Harry Jackson
Peter Lawler
Karinska & Riher
Fred Sylvester
Alice Lee
Carmen Valencia
Courtault
Germain Aeros
Rodella Ruitz
Artix
Lington Sis
Vigo-Benis' Dogs
Scamp-Scamp
Barkley

Medrano
Marthe Gruss
Liong Tse
Dally 2
Glasner
Bartley Tr
Cairoli-Porto
Rainats
Dario-Bario
Martha la Corse
A D Robbins
Luxor
Reinsch 3
Gilbert Tr

Olympia
Yvonne George
Berval
Haro'd & Lola
Schroeders
Nor-Ber-Tys
Windsor Tr
Miss Castle
Sandoro
Lily May
Varia Laska
Brancato
Mug Remone
Boldivera Tr
Staykoff-Platonoff

Picture Theatres

NEW YORK CITY
Capitol (28)
John Maxwell
Lloyd & Brice
Billy Taylor
Fain & Dunn
Chester Hale Girls
"Student Prince."

Paramount (28)
Ada Kaufman Girls
Rae Eleanor Ball
Bernice & Emily
Dorothy Neville
Ojeda & Imbert
Harry Burns
Tony De Luca
Bernice & Emily
"Old Ironsides"
(4)
Sophie Tucker Co
Bert Tuckeer
Lou Kosloff
Tivoli Girls
"Her Wild Oat"

Rialto (28)
Miriam Lax
Paul Renfeld
Alice Booth
"Last Command"

Rivoli (28)
Lily Marr
Georges Dufranne
Simeon Jurist
'G'tl'm'n Pr Bl'd's'

Roxy (28)
Lillian La Tonge
Ann Fleming
Ruth Porter

Oriental (30)
Paul Ash Bd
Under the L
Lew Brice
Babe Carter
Darling 2
Ginger Rogers
"Whip Woman"

Rialto (6)
Tom Wilk
Kennedy & Davies

Senate (30)
Mark Fisher Bd
Gould Dancers
Johns & Mabely
Prosper & Maret
Margit Hegedus
Billy Adams
"Gorilla"

Sheridan (6)
Verne Buck Bd
Maxine Hamilton
West Lake & H

Tivoli (30)
Bennie Krueger Bd
Clark & McC'llough
Roy Cropper
Runaway 4
"Gorilla"

Uptown (30)
F Masters Bd
Marching On
Rudy Wiedoeft
"Love Mart"

ATLANTA, GA.
Howard (4)
Publix Unit

ROUTED
SCOTT BROS. & VENOW
LOEW CIRCUIT
THANKS TO
J. H. Lubin and Marvin Schenck
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

Maria Gambarelli
Nicholas Daks
Haro'd Van Duzee
Nicholas Kovack
"13 Wash Sq."

CHICAGO, ILL
Avalon (6)
Roy Detrich Bd
Sans & Claire
J'zz Lips R'ch'dson
Vitaphone

Capitol (6)
Al Short Bd
Rath Bros
Renard & West
Vitaphone

Chicago (30)
H L Spitalny Bd
Jules Buffano
Rainbows
"Beau Sabreur"

Granada (6)
Benny Meroff Bd
Smith & Alleman
Pepina & Carthay

Harding (30)
Al Belasco Bd
Jazz Jingles
Helen Kennedy
Sunshine Boys
Billy Rolls
Gould Dancers
"Ben-Hur"

Marbro (6)
Chas Kaley Bd

Norshore (29)
Al Kvale Bd
"Spotlight"
Making Movies

BALTIMORE, MD.
Century
Sammy Kahn
Lang & Volk
Kendall Capps
Holly Hall
Mooney & Churchill
Jack Powell
Hilda Ramson
Sorel Girls
"West Point"

New (28)
Gold Dust 2
"Cohens & Kellys"

Rivoli (28)
Victor Herbert
"Serenade"

Stanley (28)
Leon Navara
Smith & Hadley
Charles Jolley
Elsa Stralla
Srerova Girls
"Helen of Troy"

BOSTON, MASS
Metropolitan (28)
Harry Rose
Marie MacQuarrie
Laurette Lee
Martha Vaughan
Gene Rodemich Co
'G'tl'n P'r Blondes'

State (6)
Natacha Natova
Moniff Gifford
"West Point"

BUFFALO, N. Y.
Buffalo (28)
Blue Plate Rev
"He'en of Troy"

Great Lakes (29)
R'ym'nd Fagan Bd
"The Jazz Singer"

Lafayette (29)
Schwab & Higgins
Jack McCloskey
Lady Tsen Mei
Foley & Massino
Gene Green
P Spitalny Orch
"The Noose"

CLEVELAND, O.
Allen (28)
Ormonde Sis
Berkoff Dancers
Louis Fr'da Berk'ff
Don Vocal 4
"The Noose"
(6)
Way Out West
"The Dove"

Park (28)
Angelo Vitale Bd
Roy Smeck
Murray Sis
Baxter & Franks
Otis Collins
Bebe Barri's Girls
'Lon After Midnite'
Sunkist Beauties
"Man Crazy"

Carthay Circle
(Indef)
Carli Elinor Orch
Laughlin's Co
The Glorias
The Californians
John Fr'd'rick & M
Neta Lorraine
Bert Prival
Marion Gabney
David Durant
Aber & Clark
Don Thralikill
Leonard St Leo
Kosloff's Bal
"Sunrise"

Chinese
(Indef)
Prologue
Poodles Hannaford
Pepito
Samaroff & Sonia
E & J Rooney
Three Freehands
Slayman's Ali Co
Pallenberg's Bears
"The Circus"

Egyptian (27)
Georgie Stoll
Benny Rubin
Perry Oliver
Wallace & Sanna
"My Best Girl"

The Four Symphonists
in
"MOMENTS MUSICALE"
ROBT. NALLE THOMPSON, Violinist
LEIGHTON COOK, Soprano-Pianiste
JEANNE ANGELO . . . 'Cellist
NELLE LOWREY, Soprano-Pianiste
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DALLAS, TEX.
Palace (4)
Publix Unit
Florida
Billy Gerber
Chester Frederick

DENVER, COL.
Denver (4)
Publix Unit
Shadowland
Pauline Alpert
Roy Rogers
Stella Powers
Cross & Levine
Foster Girls

DES MOINES, IA.
Capitol (4)
Publix Unit
Steppin' High
Kikutos Japs
A & L Carr
Lew Fink
Ross & Gilbert
John LaValle
Hines & Leonard

DETROIT, MICH.
Capitol (28)
Bayes & Specht
Earl La Vere
Mrytle Gordon
J & K Spangler
"Quality Street'

Michigan (28)
Del Delbridge
Chas Bennington
Carlo & Norma
Mary Fabian
Walter Smith
The Stantons
'Shepherds of Hills'

EV'NSVILLE, IND.
Victory
2d half (9-11)
Personality Girls
Edwards & Sanford
Dancing Around
Worth & Willing
Flying LaMars

FT. WORTH, TEX.
Worth (4)
Publix Unit
Dancing Brides
J & J Walton
D & E Barsto
Dancing Parson

HOUSTON, TEX.
Metropolitan (4)
Publix Unit
Dance Caprice
Cy Landry
Flora Hoffman
Rasch Girls
Crandall & Morley

KANS. CITY, MO.
Midland (4)
Publix Unit
Listen Inn
Jerome Mann
Herman & Seaman
Miss Herminette
Carlos & Inez
Hoffman Girls

L'S ANG'L'S, CAL.
Boulevard (27)
Gene Morgan Bd
Ted Doner
Bobbie Thompson
State (27)
Peabody & Maifel
Foursome 4
Pinky Day
Louise & Mitchell
Sunkist Beauties
6 Harpists
"Beau Sabreur"

Metropolitan (26)
Al Lyons
Fanchon & M Idea
Ukulele Ike
White & Manning
16 Hollyw'd Beauts
'Latest from Paris'

Million Dollar (26)
Leo Forbstein Orch
"Last Command"

United Artists
(Indef)
Dion Romandi Or
"The Dove"

MILW'UKEE, WIS.
Miller (6)
Swartz & Clifford
Sonny & Eddie
Delano Dell
Donna Damerel

NEWARK, N. J.
Branford (28)
Charlie Melson
Branford Playboys
Les Stevens
Marie de Coma
George Givot
Peggy Wagner
Sandy McPherson
B & E Coll
"Honeymoon Hate"

Mosque (28)
Irene Franklin Co
Raymonde & Diana
'Now We're in Air'

NEW ORLEANS
Saenger (4)
Publix Unit
Flyin' High
Jerry
Bernard & Henry
Ernie Fisher
Foster Girls

OMAHA, NEB.
Riviera (4)
Publix Unit
Dancing Deweys
Doyle & Shirmer
Richy Craig Jr
Peggy English

PHILADELPHIA
Carman (28)
Murray & Allan
Frank Salt
8 Skyrockets
Dorothy Githens
Mills & Walker
DeFay Sis
"The Wizard"
Fay's (28)
Bernedine D'Graves
Iris Greene
Harris & Vaughn
Cook-Mortimer & H
'Sally in Our Alley'

Fox's (28)
Muriel La France
Delph-Plate Bal
Mae Wynn
Parisienne Redh'ds
Fleesom & Folsom
"Sharp Shooters"

Stanley (28)
Cath Littlefield
'M'n W'm'n & Sin'

SAN ANTONIO
Texas (4)
Publix Unit
Dixieland
Joe Penner
Edith Griffith
Luella Lee
Morris & Rapp

SAN FRANCISCO
California (27)
Gino Severi Bd
"Last Command"

Granada (28)
Owen Sweeten Bd

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Fania Davidson
"Sorrell & Son"

PITTSBURGH, PA.
Grand (28)
Rehan & Faye
6 Sheldon Girls
Ann Popove
'Shepherd of Hills'

Penn (30)
Banjomania
Margaret Ball
Eddie Hill
Morgan & Stone
Byron Sis
Mills & Shea
Thompson Sis
Dave Harman Bd
"Student Prince"

PR'VIDENCE, R. I.
Fay's (30)
Reflections
Phil Nipp
Love Sis
J C Mack Co
Hynes & Beck
Alan Shaw
"3's a Crowd"

ROCKFORD, ILL.
Coronada (5)
Ross & Gilbert
Freddie & Eddie
Shannon's Frolics
Henry Fink

R'K ISLAND, ILL.
Ft. Armstrong
2d half (9-11)
George Sis
Jay Mack
DeWinters & H'nry

ST. LOUIS, MO.
Ambassador (28)
Mae Murray Co
'Irresistible Lover'

Missouri (28)
Brooke Johns
Dezso Retter
"The Noose"

State (4)
Pat Rooney
Ted Joyce
Hines & Smith
The Cansinos
Don & Dorina
David Reese
"Beau Sabreur"

St. Francis (28)
M Brambilla Bd
"Sadie Thompson"

Warfield (28)
Rube Wolf Bd
Rose Valyda
Doakes & Doakes
Johnny Dove
'Latest from Paris'

WATERLOO, IA.
Riviera
2d half (9-11)
Audrey Cristy
Billy Carpenter

W'SHINGT'N, D.C.
Earle (28)
Jazzing Blue Rev
Ed L Hyman Pres
Johnson & Hewitt
Theo Alban
Billie Tichenor
Tommy Manahan
Serova D'c'g Girls
Russ Morgan Orch
"Valley of Giants"

Fox (28)
Meyer Davis Sym
Oumansky Bal
Jack Stebbins Pres
Masters 4
Movietone
Sophie Tucker
"Silk Legs"

Palace (28)
Tokio Blues Unit
Publix Pres
Willie Solar
Naoe Kondo
Helen Kim
Hatsu Kuma
Anna Chang
George Hirose
Wesley Eddy
"Man Woman Sin"

Rialto
Rox Rommell Pres
"Finders Keepers"

Loew

NEW YORK CITY
American
1st half (6-8)
Rathburn 3
Carney & Pierce
Jack Conway Co
Royal Pekin Tr
Beeman & Grace
Hawthorne & Cook
E Phillips Co
(One to fill)
2d half (9-12)
Hori Japs
Bernard & Suzanne
Morton Stanley & F
Radiology
(Four to fill)

Boulevard
1st half (6-8)
LaFleur & Portia
Frisch Rector & T
Eddie Hunter Co
Bob Brandies Orch
(One to fill)
2d half (9-12)
Lou Rella Co
Peronne & Oliver
Connell Leona & Z
Collins & Peterson
Jacks & Queens

Commodore
1st half (6-8)
Murphy Bros
Cook & Oatman
Harry Koler Co
Lew Kelly Co
Hyatt
(One to fill)
2d half (9-12)
Florinis

Grand
1st half (6-8)
Bob & L Gillette
Clark Morrell Co
Ulis & Clark
Eddie Lambert Co
Morton Stanley Rv
2d half (9-12)
W E Ritchie Co
Nola & W St Clair
Buck & Bubbles
Helen Johns
(One to fill)

Greeley Sq.
1st half (6-8)
Hori Japs
Hazel Goff & Sis
Storey & Lee
Kerr & Ensign
Jack Joyce
Edith Clasper Co
2d half (9-12)
Murphy Bros
Yoeman & Lizzie
Myrtle Boland
Bobby Henshaw Co
3 Golfers
(One to fill)

Lincoln Sq.
1st half (6-8)
Hammer & H'mer
Dave & Tressie
Wilson & Dobson
Robey & Mitchell
Gosler & Lusby Rv
2d half (9-12)
Basil Lewis Co
Dale Sisters
Bobby O'Neill Co
Jack Conway Co
Kitaro Japs
Storey & Lee
Saxton & Farrell
Walton & Brandt
Seabury Swor Orch

State (6)
Rose Kress 2
Earle & Bell
F D'Amore Co
Margie Coates
Hall & Dexter
Julian Hall Orch

Victoria
1st half (6-8)
Zellias Sis
Cynthia & Clare
Cupid's Rev
Stuart & Lash
Cavaliers
2d half (9-12)
Mitkus 2
Frisch, Rector & T
Cardiff & Wales
Zelaya
Casino DeParis

BROOKLYN
Bedford
1st half (6-8)
Togan & Geneva
Alice Lawlor Co
Saxton & Farrell
Darrell & Robinson
Flo Hedges Co
2d half (9-12)
Bob Anderson
Edith Bohlman
Gordon & Pierce
May Joyce Co
(One to fill)

Gates Ave.
1st half (6-8)
Mitkus 2
Edith Bohlman
Barr Mayo & Renn
Buck & Bubbles
Paul Specht Orch
2d half (9-12)
LaFleur & Portia
Carney & Pierce
Baldwin Blair Co
Stuart & Lash
Cavaliers

Melba
1st half (6-8)
Malinoff & Gray
Jerrie Dryden
Wynn Ralph
Clayton & Lennie

BIRM'GHAM, ALA.
Temple (6)
Evans & Perez
Ferris & Ellis
Cartmell & Harris
Demarest & Deland
Nite at Coney Isl'd

BOSTON, MASS.
Orpheum (6)
Dixon Riggs 3
Primrose 4
Meredith & Sn'zer
Faber & McIntyre
Chas Ahearn Co
(One to fill)

BUFFALO, N. Y.
State (6)
Merry Go Round Rv
(Others to fill)

CANTON, O.
Loew's
1st half (6-8)
Gautier's Co
Irving Edwards
Leona LaMarr
Bob Nelson
Rosita

CLEVELAND, O.
State (6)
Carl Schenck & Son
Jack Housch Co
Ketch & Wilma
Carney & Jean
Jan Garber Orch

COLUMBUS, O.
Broad (6)
Howard Co
DuFor Co
Wally Sharples Co
Lew & M Wilson
Lew Wilson Co

CORONA, L. I.
Plaza
1st half (6-8)
McDonald 3
Mimi Rollins
Yoeman & Lizzie
Jock McKey
Parker Babb Orch
2d half (9-12)
Bob & L Gillette
Clark Morrell Co
Harry Hayden Co

LYONS & LYONS
Intimate Chats
Auditions
Fullest opportunity for nascent talent is afforded by our audition system. Phone Mr. Burt Cortelyou, our general manager, for an appointment.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
LACKAWANNA 6583-4
LACKAWANNA 88012-3

Tom Christian Orch
(One to fill)
2d half (9-12)
Mary Dowling
Beth Challis Co
McGushion 2
Ryan & Lee
T Christian Orch
(One to fill)

Metropolitan (6)
4 Karreys
Lydia Harris
Dare & Yates
Bert Gordon Co
Vera Kingston
Perry Mansfield Rv

Oriental
1st half (6-8)
Adrienne
Bennett & Dillon
Kramer & Boyle
Leviathan Bd
(One to fill)
2d half (9-12)
Royal Pekin Tr
Fay & Milliken
Ulis & Clark
Herbert Clifton
Griffin 2

Palace
1st half (6-8)
Florinis
Wheeler & Potter
Jean Granese Co
Rev DeLuxe
(One to fill)
2d half (9-11)
3 Reddingtons
Wilson & Addie
Harry Koler Co
(Two to fill)

Premier
1st half (6-8)
W E Ritchie Co
Foster & Peggy
J Moscowitz Co
Zelaya
May Joyce Co
2d half (9-12)
Paul Brachard Tr
Garner Co
Barr Mayo & Renn
Darrell & Robinson
Leslie & Dixie Co
Lew Kelly Co
Edith Clasper Co

DETROIT, MICH.
State (6)
Robbins 3
Bernard & Kranz
Barbier Simms Co
Harry Breen
Primrose Rev

EVANSV'LE, IND.
Tivoli
1st half (6-8)
Paul Nolan
C & L Gerard
Powers & Wallace
Rodero & Maley
London Palace Rev
2d half (9-12)
Lohse & Sterling
Reynolds & White
Billy Gross Co
Billy Gilbert 3
Dictators

HOBOKEN, N. J.
Lyric
1st half (6-8)
Collins & Morrison
Johnny Olms Orch
(Three to fill)
2d half (9-12)
Rah-Rah Tommy
(Others to fill)

HOUSTON, TEX.
State (6)
Emilons
Hazel Crosby Co
Nat C Haines Co
Coulter & Rose
Marvell Co

JAMAICA, L. I.
Hillside
1st half (6-8)
Santiago 3
Peronne & Oliver
Baldwin Blair Co
Henry Frey
Seabury Swor Orch
2d half (9-12)
Brosius & Barton
Hazel Goff Sis
Priscilla Dean Co
Jack Joyce
Diane D'Mar Co

MEMPHIS, TENN.
State (6)
Aerial Smiths
Frank Braidwood
Walter Walters Co
Watson Sis
Cook & Shaw Sis

MONTREAL, CAN.
Loew's (6)
France & LaPell
Francis Ross &DuR
Smith & Hart
Barrett & Cuneen
Harry Girard Co
(One to fill)

NEWARK, N. J.
State (6)
Andressens
Montrose & Nace
Lionel M Ames Co
Morris & Shaw
'Braille Pollo Orch

NEW ORLEANS
State (6)
3 Harpers
Seymour & Cunard
4 Diamonds
Norton & Brower
Oscar Stang Orch

NORFOLK, VA.
State (6)
Chas McGoods Co
Frank Mullane
Gaudsmith Bros
Local Follies
(One to fill)

PITTSBURGH
Aldene (6)
4 Hartinis
Packard & Dodge
Red Carnation
Herb Williams Co
Little Liar
Emil Boreo
Guiran, Marg'riteCo

WOODH'VEN, L. I.
Willard
1st half (6-8)
Bob Anderson
Dale Sis
Bobby Henshaw Co
Sam Wooding's Or
(One to fill)
2d half (9-12)
Jordan & Grace
Mardo & Wynn
Beeman & Grace
Eddie Lambert Co
Paul Specht Orch

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week
LEO BEERS; JULIAN HALL

Nellie Arnaut Bros
(Two to fill)

PROVID'NCE, R. I.
Carlton (6)
Little Pippifax Co
Ted & Al Waldman
Savoy & Mann
Scott Bros &Vernon
Lester Lane Co

TORONTO, CAN.
Loew's (6)
Elly Co
ElCota & Byrne

YONKERS, N. Y.
Loew's
1st half (6-8)
Brosius & Barton
Myrtle Boland
Priscilla Dean Co
Herbert Clifton
Helen Higgins Co
2d half (9-12)
Lucas & Lillian
Foster & Peggy
Kerr & Ensign
Clayton & Lennie
Sam Wooding Orch

Pantages

NEWARK, N. J.
Newark (6)
Chas & C Keating
Winchester & Ross
(Three to fill)

NIAGARA FALLS
Strand (6)
Gloria Devaughn
Bennett 2
Edge & Meda
Bud Snyder
(One to fill)

KITCHEN'R, CAN.
Capitol
1st half (6-8)
Kafka Stanley & M
Lum & White
Rubini Sis
(Two to fill)

HAMILTON, CAN.
Pantages (6)
Jutta Valley
Carlotta Diamond
McDevitt Kelly & Q
Bobby Henshaw
Kerr & Weston

DETROIT, MICH.
New Oriental (6)
Herbert Holt 3
Fulmer & Wayne
Bowers Pres
(Two to fill)

TOLEDO, O.
Rivoli (6)
Will Morris
Fields & Cook
Lovers' Lane
Cantor Rosenblatt
Christie & Nelson
Leach & LaQuinlan

INDIANAPOLIS
Lyric (6)
Mayme Gehrue
Roger Williams
Ruloff & Elton
Winchill & Brisco
DeSylvia Rev
Pearson & And'rs'n

MINNEAPOLIS
Pantages (6)
Aeroplane Rev
Carol & James
Spencer & W'll'ams
Dwight Johns'n Bd

PORTLAND, ORE.
Pantages (6)
Bert Swor
Caranas & Barker
(Three to fill)

SAN FRANCISCO
Pantages (6)
Floree Co
Jolly 4
Bison City 4
Billy Beard
Gilbert Avery Rev

LOS ANGELES
Pantages (6)
Amazon & Nile
Shriner & Gregory
Revelations
Lubin Larry & A
Olympia & Jules
Gari & Baldi

SAN DIEGO, CAL.
Pantages (6)
Clifford Wayne 3
Paul Kirkland
Xmas Letters
Ruth Elder
Larry's Ent
Russell & Hayes

L'G BEACH, CAL.
Pantages (6)
Spirit of Winter
Elsie Clark
Whiteway Gaieties
Winnifred & Mills
Duncan Sis

SALT LAKE CITY
Pantages (6)
Marget Morel
Romaine & Castle
(Others to fill)

OGDEN, UTAH
Capitol (6)
Worths
Taylor & Marckley
Tom Kelly
Brandel's Brev
Boyd & Wallin
Carlisle & LeMal

THIS WEEK
KERR and ENSIGN
Victoria and Orpheum
LEWIS and WYMAN REVUE
Loew's Palace, Brooklyn
HARRY BREEN
Loew's Canton, Ohio
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Crisp Sis
Bobby Van Horn
(One to fill)

BUTTE, MONT.
Temple (6)
Perez & Marg'rite
Moran Kelo & R
Fridkin & Rhoda
Burke & Durkin
5 Lalands

SPOKANE, WASH.
Pantages (6)
Floretty 8
Dotson
Rev Unique
Rogers & Donnelly
Agee's Co

SEATTLE, WASH.
Pantages (6)
3 Blanks
Selms
Atkson & Lucinda
Marion & Dade
Bobrin Berta

VANCOUV'R, B. C.
Pantages (6)
Nagyfys
Huston Ray
Billie Goldie Rev
Sully & Mack
Petit Leanna Co

TACOMA, WASH.
Pantages (6)
Little Jim
Sandy Shaw
Francis X Bushm'n

OMAHA, NEB.
World (6)
Marcel & LaSource
Crouch & Moore
Bert Collins Co
Hale Bros
Jack Marcus
Russell & Armst'ng

KANSAS CITY
Pantages (6)
Tharelo's Cir
McIntyre & Heath
Astill & Fontana
Volunteers
Hungarian Tr

MEMPHIS, TENN.
Pantages (6)
Aussie & Czech
Dancing Cyclones
Al Abbott
Hickman Bros
O'Hanlon & Zam

BIRM'GH'M, ALA.
Pantages (6)
Caledonians
Wm Bench
Balbanow 5
Ben Smith
Jarvis Rev

ATLANTA, GA.
Capitol (6)
Texans
Fargo & Richards
Transfield Sis
Leon & Dawn
Vida Negri

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
ORDER MONDAY; FINISH SATURDAY

Norton & Brower
E J Moore
Wheeler & Potter
Johnny Dunn Or
(One to fill)

Delancey St.
1st half (6-8)
3 Golfers
Garner Girls
Bernard & Suzanne
Collins & Peterson
Griffin 2
(One to fill)
2d half (9-12)
Adrienne
Cynthia & Clare
Fayne & Purcell
M Livingston Co
Bennett & Rock
(One to fill)

National
1st half (6-8)
Lou Rella Co
Radiology
Cardiff & Wales
Marino & Martin
Shaw, Carroll Rev
2d half (9-12)
Claude DeCar Co
Mimi Rollins
Pease & Nelson Co
Calvin & O'Connor
Grant Rosalie Or

Orpheum
1st half (6-8)
Claude DeCar Co
Fay & Milliken
Nola & W St Clair
Gordon & Pierce
Casino DeParis
2d half (9-12)
Zellias Sis

ATLANTA, GA.
Grand (6)
Van Cello & Mary
Stanley & Ginger
Edgar Bergen Co
W J Kennedy Co
Lieut Gitz Rice Co

BAY RIDGE, N. Y.
Loew
1st half (6-8)
Kitaro Japs
Connell Leona & Z
Calvin & O'Connor
Jacks & Queens
(One to fill)
2d half (9-12)
McDonald 3
Alice Lawlor Co
Eddie Hunter Co
Garden of Roses
(One to fill)

Association

CHICAGO, ILL.
American
1st half (6-8)
R & V Lee
M & M
Melody Rev
Hashi & Osai
Dance Rev
2d half (9-12)
Dancing Demons
Hill & Margie
Billy Maine Co
Lord & Taylor
(One to fill)

Belmont
1st half (6-8)
Keane & Williams
Enrico 6
Minor & Van
Gardner's Co
Thomas Rev
2d half (9-12)
Ward & Watts
Making Movies
Stepping Feet
Chas Chase
Cahill & Wells
(One to fill)

MADISON, WIS.
Orpheum
1st half (6-8)
Sparling & Rose
Toto
Chaney & Fox
(Two to fill)
2d half (9-12)
Midget Co
Murand & Girton
Saranoff Co
Wallace & May
Wilton Crawley

MILWAUKEE
Majestic (6)
Babby Randall
3 Knights
Sub Deb Rev

AL GROSSMAN
160 West 46th Street, Bryant 4573
BOOKING LOEW'S HEADLINERS
HAVE ROUTED
CHARLIE AHEARN & BAND
AND GAUDSMITH BROS.
Can Do the Same for YOU!

Franklin Tr
Jack George
(One to fill)

Englewood
1st half (6-8)
Making Movies
3 Kitchens
Jack George
Ward & Watts
(One to fill)
2d half (9-12)
Art Alexander Co
Melody Pirates
Maxwell & Lee
McGrath & Travers
(One to fill)

Majestic (6)
Tiny Town Rev
Knox 4
Britt Wood
Archer & Belford
(Two to fill)

Riveria
1st half (6-8)
Blossoms
Aurora 3
Frozini
Altracht & Shacht
McLellan & Sarah
2d half (9-12)
Chaney & Fox
B & J Creighton
Kuma
Foy Family
(One to fill)

DAVENPORT, IA.
Capitol
1st half (6-8)
Brown & Whitt'ker
Foy Family
Bussey & Case
V Bacon Co
(One to fill)
2d half (9-12)
Ben Barton Rev
Smith & Cantor
R & D Dean
(Two to fill)

DES MOINES, IA.
Capitol
1st half (6-8)
Rob Reilly Co
Smith & Cantor
R & D Dean
(Two to fill)
2d half (9-12)
Frank Dobson Co
Bussey & Case
V Bacon Co
Brown & Whitt'ker
(One to fill)

EVANSV'LE, IND.
Grand
1st half (6-8)
Pallette Rev
Klein Bros
(Three to fill)
2d half (9-12)
Keane & Williams
Hooper & Gatchett
Harry Rappi
(Two to fill)

KANSAS CITY
Main St. (6)
Parish & Peru
Louisville Loons
Radianna
(Two to fill)

MINNEAPOLIS
7th St. (6)
Agee & White
Violet Joy Co
Marie & Pals
(Three to fill

ROCKFORD, ILL.
Palace
1st half (6-8)
Midget Co
Murand & Girton
Saranoff Co
Wallace & May
Wilton Crawley
2d half (9-12)
Toto
Sparling & Rose
3 Browns
(Two to fill)

ST. LOUIS, MO.
Grand (30)
Fast Steppers
Stanley House Co
(Three to fill)

ST. PAUL, MINN.
Palace
1st half (6-8)
Doc Baker Co
Sydell & Spottie
Senna & Dean
Countess Sonia Co
(One to fill)
2d half (9-12)
Clifford & Marion
Brown & Lavelle
Geo Schreck
(Two to fill)

SIOUX CITY, IA.
Orpheum
1st half (6-8)
Clifford & Marion
Tinova & Baikoff Co
Brown & LaVelle
Geo Schreck Co
(One to fill)
2d half (9-12)
Rob Reilly Co
Senna & Dean
Sydell & Spottie
Countess Sonia Co
(One to fill)

SO. BEND, IND.
1st half (6-8)
Rogers Show
2d half (9-12)
West & McGinty
Jue Fong
(Three to fill)

SPR'GFIELD, IND.
Orpheum
1st half (6-8)
Freda & Palace
Tampa
Harry Rappi
Borde & Robinson
(One to fill)
2d half (9-12)
Manley & Baldwin
Barry & Whitledge
Spotlite Rev
Chilton & Thomas
(One to fill)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Interstate

AMARILLO, TEX.
Fair
1st half (6-8)
(Same bill plays Wichita Falls 2d half)
Groh Co
Barthum & Saxton
Musical Rev
Weston & Lyons
Harry Kahne

ATLANTA, GA.
Ritz (6)
Gibson & Price
Adele Verne
Al K Hall
Tad Tieman's Bd
On the Air

AUSTIN, TEX.
Hancock O. H.
1st half (6-8)
(Same bill plays Galveston 2d half)
Riblo LaCotina Co
Ann Clifton
Janet of France
Rody Jordan
J Kneeland Co

BATON ROUGE
Columbia (6)
(Same bill plays Alexandria, 7; Monroe, 8; Pine Bluff, 9; Shreveport, 10; Texarkana, 11)
Nugold Revue
E Sanderson Co
Want Ads
Derickson & Brown
Mandel Bros

BIRM'GH'M, ALA.
Majestic (6)
Guilly & Jeanny
Philson & Duncan
D Paskman's Co
Primrose Semon Co
(One to fill)

DALLAS, TEX.
Majestic (6)
Alice De Garmo
Blue Grass 4
Bert Lytell Co
Kelly & Forsythe
Leff & Demarest Sis

FT. SMITH, ARK
Joie (6)
4 Kadex
Sargent & Lewis
Aldrich Hawaiians
4 Camerons
(One to fill)

FT. WORTH, TEX.
Majestic (6)
Marshall & Larus
Haynes Lehman&K
Wayburn's Buds
May Usher
Walzer & Dyer

HOUSTON, TEX.
Mertini (6)
Herberta Beeson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
Mack & Rossiter

L'LE ROCK, ARK.
Majestic
1st half (6-8)
4 Kadex
Sargent & Lewis
Aldrich Hawaiians
4 Camerons
(One to fill)
2d half (9-12)
Brencks & Bella D
Kelso & DeMonde
Woodland Rev
(Two to fill)

NEW ORLEANS
Orpheum (6)
Jack Hanley
Maddock's Co
Rice & Newton
Petleys
Geo Lloyd Co

OKLAHOMA CITY
Orpheum (6)
Lee Morse
Oliver & Crangle
Amateur Nite Lon
Ed & Morton Beck
Minor & Root Rev

SAN ANTONIO
Majestic
1st half (6-8)
(Same bill plays Waco 2d half)
Falls Reading & B
Estelle Fratus
Henry Santrey Co
(Two to fill)

TULSA, OKLA.
Orpheum (6)
Torellis Cir
Hap Hazzard
Marie Vero
A & M Havel
Gibbs 2

WICHITA, KAN.
Majestic
1st half (6-8)
Carleton Emmy
Hay & Harrison
Tom Levine Co
Johnny Hyman
Ah San Lu Co
2d half (9-12)
Marie Corelli Co
Cantor & Duval
Jerry O'Meara Co
Lentini Co
(One to fill)

Orpheum

CHICAGO, ILL.
Palace
2d half (2-5)
Eugene O'Brien Co
Frankie Heath
Yesterthoughts
Felovis
(One to fill)

State-Lake (30)
Younger Foys
Odali Careno
Freda & Palace
McLellan & Sarah
Wallace & May
Wm Brack
Babe Egan Co
(Two to fill)

Tower
2d half (2-5)
Bussey & Case
Burt & Lehman
3 Good Knights
Radianna
(One to fill)

DENVER, COL.
Orpheum (30)
Gus Fowler
Lew Cody
Pagana
Geo Dormonde
Boyle & Della
(One to fill)

KANSAS CITY
Orpheum (30)
Nite at a Club
Claude & Marion
Mijares
Lucille L Verne
(Two to fill)

LOS ANGELES
Hillstreet (30)
John Steel
Morris & Campbell
Hyde & Burrell
Brooks & Ross
Chilton & Thomas
Chevalier Bros

Orpheum (30)
Fannie Brice
Brennan & Rogers
Dick Henderson
Art Henry Co
Peggy MacKechnie
Roy Cummins
5 Mongadors
(Two to fill)

MILWAUKEE
Palace (30)
Walter Houston
Johnny Hyman
Chaney & Fox
Eddie Foy Co
3 Melvin Bros
(One to fill)

MINNEAPOLIS
Hennepin (30)
Jay C Flippen
Will Aubrey
Clayton & Keith
Ethel Davis
Ray Kavanaugh
(Two to fill)

OAKLAND, CAL.
Orpheum (30)
Wayburn's Rev
Bill Robinson
Harry Holmes
3 Vagrants
3 Sailors
(One to fill)

OMAHA, NEB.
Orpheum (30)
Gene Austin
Joe Browning
4 Valentines
Clifford & Marion
Tinova & Baikoff

PORTLAND, ORE.
Orpheum (30)
Leo Carrillo
1 Arabian Knight
Gaston Palmer
Willie Mauss
B & J Brown
Helen McKeller

ST. LOUIS, MO.
Orpheum (30)
Olsen & Johnson
Patricola
Yates & Lawley
Beehee & Rubyatte
(Two to fill)

St. Louis (30)
Florentine Choir
Olive Olsen
Hooper & Gatchett
Frank Richardson
Aurora Tr
(One to fill)

SAN FRANCISCO
Golden Gate (30)
Nance O'Neil Co
Trahan & Wallace
Jack Redmond Co
Harrison & Dakin
(Two to fill)

Orpheum (30)
Eddie Leonard
Cr'wf'd & B'derick
Peggy Wynne
Arnaut Bros
Roye & Maye
Keo-Taki & Yoki

SEATTLE, WASH.
Orpheum (30)
Ch'rl'tte Greenwood
Carl McCullough
Alexander & Peggy
The Galenos
Reed & Duthers
Raffin's Monkeys

VANCOUV'R, B. C.
Orpheum (30)
Carl Freed Bd
Toney & Norman
LaSalle & Mack
Lew Hearn Co
Coward & Bradden
Ida May Chadwick

WINNIPEG, CAN.
Orpheum (30)
Jack Benny
Beverly Bayne
Tom Davis 3
Bester's Orch
Cardini
Sunshine Sammy

Keith-Western

CLEVELAND, O.
Read's Hipp
2d half (2-5)
Hayes & Cody
Melodians
B & L Gillette
Herb Denny Rev
McGrath & Trav'se

DETROIT, MICH.
Grand Riveria (30)
Don Humbert
(Others to fill

FT. WAYNE, IND.
Palace
2d half (2-5)
Shean & Cantor
Murdock & Mayo
(Three to fill)

GREEN BAY, WIS.
Palace
2d half (2-5)
Lewis & Laverne
Leroy & Lytton
Owens & Kelley
Jules Fuerrest Co
(One to fill)

HAMMOND, IND.
Parthenon
2d half (2-5)
Hudons Co
(Others to fill)

LEXINGTON, KY.
Ben Ali
2d half (2-5)
Berrens & Fyfi
Bungle Love
(Three to fill)

MUNCIE, IND.
Wysor Grand
2d half (2-5)
Casper & Morrisey
Hashi & Osai
(Three to fill)

RICHMOND, VA.
Murray
2d half (2-5)
Dayton & Rancey
Wilfred Du Bois
(Three to fill)

SANDUSKY, O.
Schade
2d half (2-5)
Minette & Darling

SPRINGFIELD, O.
State
2d half (2-5)
H & B Clark
(Others to fill)

TERRE HAUTE
Indiana
2d half (2-5)
Juo Fong
Manning & Klass
Lydell & Higgins
(Two to fill)

WINDSOR, ONT.
Capitol
2d half (2-5)
Country Club Co
Polos 2
6 Crackerjacks
(Two to fill)

Keith-Albee

NEW YORK CITY
Broadway (30)
Nan Halperin
Peter the Great
Kaye & Sayre
Envy
J & J McKenna
Hama & Yama

Chester
2d half (2-5)
Joe Young
Howell's Collegians
Welch Mealey & M
Frank Sinclair
(One to fill)

Coliseum
2d half (2-5)
H'rm'nos Williams
Frankel & Dunlevy
Nazimova
Revel Bros & Red
(One to fill)

81st St.
2d half (2-5)
As We Were
Spoor Parsons & M
Chain & Archer
(One to fill)

86th St.
2d half (2-5)
Roger Imhoff Co
Anna Chandler
Scotty Holms Bd
(Two to fill)

5th Ave.
2d half (2-5)
Miller & Corbett
Walsh & Ellis
(Three to fill)

58th St.
2d half (2-5)
4 Caddies
Alexander Gang
Payne & Hilliard
Larry Stoutenberg
(One to fill)

Fordham
2d half (2-5)
Crelis
Corelli Sis
Valerie Bergere
Joe Darcy
Side Kicks

Franklin
2d half (2-5)
E Sheriff Co
Case Sis
Eddie Nelson
U Whitney Rev
(One to fill)

Hamilton
2d half (2-5)
B & L Gillette
Watts & Hawley
R Whitehead
Geo A Moore
Smalle & B'b'rtson
Sow-Columbus & C

Hippodrome (30)
Alexander & Santos
Jerome & Evelyn
Mullen & Francis
Catalini
Sully & Thomas
D Apollon Co
(6)
Ruiz & Bonita
Alexander Co
Sylvia Clark
Catalini
5 De Cardos
(One to fill)

Jefferson
2d half (2-5)
Tex McCloud
Freeman & S'ym'ur
Geo A Moore
(Two to fill)

125th St.
2d half (2-5)
Cortini
Inglis & Davis
3 Kayton Girls
Mary Marlow
Bobby Rowland
Williams & Clark
Ruiz & Bonita

Palace (30)
Tarasoff & DeV
Mills & Goodwin
Chas T Aldrich
Scott Saunders
Sessue Hayakawa
Ella Shields
Moss & Fontana
Lily Morris
Flemings
(6)
Lily Morris
Warings' Penns
Tex McLeod
Edith Muser
Moss & Montana
4 Serlaneys
(Three to fill)

Regent
2d half (2-5)
Rome & Gaut
Paula Paquita & C
Conlin & Glass
Mason & Mason
Joy Bros & Gloom
Golda

Riverside (30)
Richard Kean
Moore & Powell
Turner Bros
Dooley & Sales
Joyner & Foster
Elsie Janis
Richard Vintour
Mlle Andree
(One to fill)
(6)
Hal Neeman
Frakson
Gerton Girls
Hurst & Vogt
Sween & Neal Sis
Inez & DeWyn
Clark & Bergman
(Two to fill)

Royal
2d half (2-5)
Guy Rarick Co
Cliff & Radcliffe
Gladys De'mar Bd
(Two to fill)

CONEY ISLAND
Tilyou
2d half (2-5)
Ergotti & Herman
Joe Roberts
Wilson Bros
Geo Walsh
Betty Miller & B

FAR ROCKAWAY
Strand
2d half (2-5)
Pickfords
Ushers
Teck Murdock
Edith Meiser
Brendel & Burt

BROOKLYN
Albee (30)
Briants
Gilbert & French
Bob Albright
Coram
Eddie Conrad
M Severn Co
(6)
Teck Murdock Co
Cartini
Joyner & Foster
Fanny Ward
Dooley & Sales
Side Kicks

Bushwick
2d half (2-5)
Powell's 2
Deihl Sis & M
Gaffney & Walton
Hawthorne & Cook
Edwin George
Edith Clasper
Eddie Vine & Bros

Flatbush
2d half (2-5)
Toodles & Todd
The Dales
Abbott & Bisland
Harrington Sis
Taylor Holmes
Pilcer & Douglas

Greenpoint
2d half (2-5)
Healey & Cross
Alf Grant
Shann'n & Colem'n
(Two to fill)

Madison
2d half (2-5)
Frank Shields
Furman & Evans
Joe Phillips Co
Jerry & B'by G'ds
Sen Murphy

Orpheum
2d half (2-5)
Mike Carmen & M
Gec Beatty
Harry Kessler
Racine & Ray
(One to fill)

Prospect
2d half (2-5)
Medley & Dupree
Happiness Girls
(Three to fill)

AKRON, O.
Palace
2d half (2-5)
Van Lane & Ver
Ryan Sis
Neilson & Warden
Calif Nite Hawks
Jim McWilliams
Van De Velde
1st half (6-8)
4 of Us
Ann Codee's Co
Mme Herman
(Three to fill)
2d half (9-12)
Felovis
L La Mont Co
Sid Moorehouse
Rich & Cherie
Layman McG & C
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (2-5)
Carr Bros & Betty
Julian Eltinge
5 Anderson Sis
(Two to fill)

ALLENTOWN, PA.
Colonial
2d half (2-5)
Eva Shirley
McL'ghlin & Evans
Artie Mehlinger
Sig Friscoe Co
(One to fill)

ALTOONA, PA.
Mischler
2d half (2-5)
Ralstons
Jack Lavier
Jim Gildea
(Two to fill)

AMSTERD'M, N.Y.
Rialto
2d half (2-5)
Anthony & Rogers
Ewing Eaton
Hamilton Sis & P
(Two to fill)

ASBURY PARK
Main St.
2d half (2-5)
Up in the Clouds
Burns & Wilson
Good Old Plays
(Two to fill)

ASHTABULA, O.
Palace
2d half (2-5)
P & P Garvin
Great Leon
Barr & Lamar
(Two to fill)

ATLANTA, GA.
Grand (30)
Nawahi
Gertrude & Gang
Muriel Kay
Hickey Bros
Haunted

ATLANTIC CITY
Earle
2d half (2-5)
Brems Fitz
Broadus Earl
Zimmy
Frisch & Sadler
(One to fill)

AUBURN, N. Y
Jefferson
2d half (2-5)
May Wirth
Barto & Clark
Gilbert & May
(Two to fill)

BALTIMORE, MD.
New Garden (30)
Frank & Alma
Ray Conway & T
Russell Carr
Col J George
Vivian Hart
J Berkes Co
Count Bernivici
(6)
Carroll Rev

Hippodrome (30)
Rogers & Wynn
Gruber's Oddities
Fields & Fink
Chisholm & Breen
Keller Mack

BAYONNE, N. J.
Keith's
2d half (2-5)
Dave Harris
Charlotte Worth
Reed Hooper
Besser & Balfour
(One to fill)

B'V'R FALLS, PA.
Regent
2d half (2-5)
Hope Vernon
Colinas Cir
(Three to fill)

B'RM'GH'M, ALA.
Lyric (30)
Gibson & Price
Adela Verne
T Tieman's Tunes
Al K Hall
On the Air

BOSTON, MASS.
Gordon's Olympia (Scollay Sq.) (30)
Levan & Bolles
4 Aces & a Queen
Croonaders
Ricoro Bros
Gordon & Day
Baldwin Blair Co

Gordon's Olympia (Wash. St.) (30)
Hal Neiman
4 L'Connors
Hayes Marsh & H
Tabor & Green
Anderson & Graves
Debee & Hudson
McRae & Clegg

Keith's (30)
4 Serlaneys
Stewart & Olive
Serge Flash
Harmon & Sands
Vox & Walters
Fred Allen
Waring's Penns
(6)
As We Were
Vivian Hart
Big Side Show
Gilbert & French
Butler & Parker
Chappelle & C'rlt'n
Pilar & Douglas

New Boston (30)
Honey Boys
Arthur Ashley
Delvey Sis
American Girl
Gwynne Co
Green & Lockhart

BRADFORD, PA.
Bradford
2d half (2-5)
May Mack
F & J Rinehart
Chita & Pals
Inez & Dowynne
(One to fill)

BRIDGEP'RT, CT.
Palace
2d half (2-5)
Hardeen
Norton & Haley
Padula
Nelson & Basse
Fulton & Mack
Laughlin & West

Poli's
2d half (2-5)
Frank J Sidney
Lemair & Ralston
Nelson & Basse
Sunkist Rev
W'kefield — W'rn'n

BUFFALO, N. Y.
Hippodrome (30)
Nick Lucas
Passing Parade
(Three to fill)

BUTLER, PA.
Majestic
2d half (2-5)
Paris Fashions
(Others to fill)

CAMDEN, N. J.
Tower's
2d half (2-5)
Seebacks
Kemper Bayard &J
Kirk & Lawrence
Bury's Dogs
Olyn Landick

CANTON, O.
Palace
2d half (2-5)
Chas Timblin Co
Scrambled Legs
Olympic 3
Fries & Wilson
Bernard & Kellar

C'RL'ST'N, W. VA.
Kearse
2d half (2-5)
Al Tucker
Frank Viola
Keller & Dare
M & B Harvey
(One to fill)

CINCINNATI, O.
Albee (30)
Deiro
Wahl & Walters
D Byton Co
Sunny Jermann
(One to fill)

Keith's (30
Geo Wong Co
4 of Us
Just a Pal
Corinne Tilton
Orth & Cody
Flo Vernon
Ann Codee's Sur

Palace (30)
Stubblefields
T & D Ward
Petty & Mameaux
On Tour
Val Harris Co
Cadet 6
Louise Wright
(6)
Gordon's Dogs
Goin' North
Evy Voyer Co
Barr & LaMarr
5 Swifts
Jack Lee

CL'KSB'RG, W.VA.
Robinson Grand
2d half (2-5)
Laddie & Garden
Rock & Blossom
Johnny Murphy
E & L Ford Rev
Cannon & Lee

CLEVELAND, O.
105th St. (30)
Duval & Richards
Dalton & Craig
Mr & Mrs Stamm
Joe Marks Co
Lottie Meyers

2d half
Rose & Thorn
Leo Society Co
Van De Velde Co
Calif Nite Hawks
Kraft & La Mont

Palace (30)
Aileen & Marjorie
W & E Ford
Maker & Redford
Walter Brower
Weaver Bros
Miss America
(6)
Nick Lucas
Broon & Le Hart
Chas Withers Co
(Three to fill)

COLUMBUS, O.
Keith's
2d half (2-5)
Going North
C & R Flagler
Chas Withers
Galla-Rini Sis
Herbert Faye
Gordon's Dogs

DAYTON, O.
Keith's
2d half (2-5)
Bellis 3
Hurst Bros
Farnell & Florence
Guy Voyer Co
Ersi & Agnes
Miller Sis Rev
1st half (6-8)
Berrens & Fyfi
Goode & Leighton
E & L Fordru
(Three to fill)
2d half (9-12)
On Tour
Weir's Elephants
Wm Kennedy
Harry Jolson
(Two to fill)

DETROIT, MICH.
Hollywood
2d half (2-5)
Rosalind Ruby Co
(Three to fill)

Temple (30)
Lottie Atherton
Cronin & Hart
3 Swifts
Harris & Holly
Blue Slickers
(6)
Weaver Bros
Whitey & Ford
Aileen & Marjorie
J Dooley Co
Marcus Sis & C

Uptown
2d half (2-5)
Jack Russell Co
Rose & Thorne
Leo Society Sing'rs
Alex Carr
Evers & Greta

DUNKIRK, N. Y.
Capitol
2d half (2-5)
4 Gregg Girls
Bohn & Bohn
(Three to fill)

E. LIBERTY, PA.
Sheridan Sq.
2d half (2-5)
Texas 4
Rose's Midgets
Marie Mano
Milton & Baldwin
(One to fill)

EASTON, PA.
Keith's
2d half (2-5)
Modena's Rev
Louis London
Bob Capron Co
F & D Rial
Wanzer & Palmer

ELIZABETH, N. J.
City
2d half (2-5)
Marty Dupree
(Others to fill)

ELMIRA, N. Y
Majestic
2d half (2-5)
Lestra Lamont
Shelton Bently
Ray & Stone
(Two to fill)

ERIE, PA.
Erie (30)
Caites Bros
McCoy & Walton
Zelda Santley
Rodrigo & Lala
(One to fill)
(6)
Lovenberg Sis & M
Dixon & O'Brien
Bernays Johnson
Penman & Page
Bigson Herbert

HORNELL, N. Y.
Shattuck
2d half (2-5)
Ann Francis & W
Dell Sis & Tilpkins
Will J Ward
(Two to fill)

HUNT'GTON, W.V.
Orpheum
2d half (2-5)
Shelvey & Adams
Antinof
Stillwell & Fraser
Marietta Craig
Good & Leighton

INDIANA, PA.
Indiana
2d half (2-5)
Earl Rial Rev
Carrie Lillie
Martine Co
(Two to fill)

INDIANAPOLIS
Keith's (30)
Ryker & Mack

FAY'S PHIL.
(FULL WEEK)
Booked by
FRANK WOLF, JR.
Colonial Trust Bldg.
PHILADELPHIA, PA.

Hearst Bros
Dalton & Craig
Ruby Norton Co
(Two to fill)

FAIRMONT, W. V.
Fairmont
2d half (2-5)
Prince Wong
Madge Maitland
Sheck & Darville
Giggles
Nathan & Sully

GERM'NT'WN, PA.
Germantown
2d half (2-5)
Maddock's Mascots
Jim Lucas
Easton & Howell
Wilton Sis
Manellos

GLENS F'LS, N. Y.
Rialto
2d half (2-5)
Gladys Darling
O & W Cassion
Saul Brilliant
Viola May Co
(One to fill)

GL'V'RSV'LE,' N.Y.
Glove
2d half (2-5)
Broken Toys
Boyd & King
Eugene Costello
(Two to fill)

G. RAPIDS, MICH.
Ramona Park
2d half (2-5)
Ashley Paige
Chamberlin & Earl
Bobby Adams
Billy House Co
Rath Bros
(One to fill)
1st half (6-8)
Frank Stafford
Frank Greate
Cole & Snyder
Jack Russell Co
(Two to fill)
2d half (9-12)
Gallarini Sis
Caits Bros
Nancy Decker
Scrambled Legs
Stubblefields
La Belle & Pola

GREENF'LD, PA.
Victoria
2d half (2-5)
Hewitt & Hall
E & M Ernie
Collins & Reed
(Two to fill)

GREENSB'RG, PA.
Strand
2d half (2-5)
O'Neil & Oliver
Suite 15
Nancy Decker
Homer Romaine
Yachting Party
Bud Carlell
Weir's Elephants
Sid Marion Co
Petite Rev
(6)
Corrine Felton
Fisher & Filmore
Brown Derby Bd
Emmet O'Mara
(One to fill)

ITHACA, N. Y.
Strand
2d half (2-5)
Dancing Demons
Melva Sis
(Three to fill)

JAMEST'WN, N. Y.
Shea's
2d half (2-5)
Night in Dixie
Fantino Sis
Brisco & Rauh
Otis Mitchell
(One to fill)

JERSEY CITY
State
2d half (2-5)
Clara Vincent
Marie Marlowe
5 De Cardos
(Two to fill)

JOHNSTOWN, N.Y.
Majestic
2d half (2-5)
Wilton & Weber
Liaseed Tr
Fred Hughes
A & F Steadman
(One to fill)

LANCASTER, PA.
Colonial
2d half (2-5)
Gaines Bros
Lovenberg Sis
(Three to fill)

LAWR'NCE, MASS.
Empire
2d half (2-5)
Monologist
Del Ortos
Gardner & Dunham
Remnants
Bway Kiddie Rev

LIMA, O.
Keith's
2d half (2-5)
Brown Derby Orch
Frank Stafford
Enos Frasere
(Two to fill)

LOCKPORT, N. Y.
Palace
2d half (2-5)
Bob Hall
Valdo Mears & V
E & J Brown
(Two to fill)

L'G BRANCH, N.J.
National
2d half (2-5)
May Joyce

NEW ENGLAND
Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
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HACKENS'CK N.J.
Lyric
2d half (2-5)
Billy Abbott
Swor & Maley
Flo Redfold
(Two to fill)

HARRISB'RG, PA.
Majestic
2d half (2-5)
Frakson
Irene Ricardo
Dance Flashes
Family Ford
(One to fill)

HARTFORD, CT.
Capitol
2d half (2-5)
Chapelle & Carlton
Corner Drug Store
McCool & Dooln
Revue Fantasy
Zuhn & Zuhn
Stanley Wolf

Palace
2d half (2-5)
Cosmopolitan 4
Wood & Violet
(Three to fill)

LOUISV'LE, MASS.
Keith's
2d half (2-5)
Sherry-Mattison
Fisher & Gilmore
Mayo & Lynn
The Agemos
(One to fill)
1st half (6-8)
On Tour
Weis' Elephants
Wm Kennedy
Harry Jolson
(Two to fill)
2d half (9-12)
Berrens & Fyfi
Goode & Leighton
E & L Fordru
(Three to fill)

LOWELL, MASS.
Keith's
2d half (2-5)
Kenney Carvett Co
Wilbur Mack Co
Yvonne & Victor
Butler & Parker

(Continued on page 63)

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

At the Palace

It's time the women got in on this "Good Will" wave. If Lily Morris, at the Palace, doesn't accomplish something in that line for England, it can't be done. She would make even an Irishman think more kindly of the step-mother country. Christmas has just arrived for the Palace patrons and probably the circuit. Her white crepe frock with its crystal fringe in long points on bodice and skirt was most becoming to her, but was probably forgotten in the laughs that kept following it.

Ella Shields was as perfectly at home Monday in her various tuxedos and frock coats as she was in her delivery. She is polished and appreciated as such.

Moss and Fontana were the eye-fillers which included the set with its gold and black hangings decorated with black and silver crests. Miss Moss' white curled ostrich gown was received with applause by the audience. The previous costume of gold color net with silk flowers in deep shades of blue and orange appliqued and white beaded flowers between and finished with a hem of the net was a novelty in this ostrich age.

Mills and Goodwin, whose fine voices blend soothingly, made an artistic pair with their black velvet robes de style trimmed and lined with silver, a large bowknot in the center having rhinestones added to it. Their stockings were black with the silver slippers. Remarkable voices deserved more of an audience than they had in the early spot.

Naturally, for a nationally famed house, billing like "Dancing Colleens" wouldn't be aristocratic enough, so they have become "The Tarasof-De Valery Girls, and removing the green patch completes the disguise. Costumes of ruffles alternating purple and rose were also a concession to the honor of opening the Palace.

The sketch, "The Man Who Laughed," played by Sessue Hayakawa, was the only one who could be said to get any pleasure or entertainment out of it. Lucille Lortel as the girl, in green velvet and colored fringe, aroused no feeling except impatience.

At the State

Club Anatole Revue didn't create much excitement at the State Monday, but not due to any lack of effort by the girls. Their first costumes were white—once. Later ones for a song revival that found most of the customers with poor memories were pretty, especially a rose-petaled one with ropes of roses carried and a green taffeta trimmed with tiny rosebuds. Miss Hayes in gold lace and gold curls managed some difficult toe dancing gracefully.

Barbara Stanwyck Spurns Picture Offer

Barbara Stanwyck, in "Burlesque," Arthur Hopkins' current hit on Broadway, informed Harry Rapf she did not care to venture into picturedom.

Mr. Rapf was in New York the past two weeks. He is an influential producing executive for Metro-Goldwyn-Mayer. After seeing Miss Stanwyck on the stage he sent for the young woman and largely surprised upon hearing her flat refusal to consider a camera proposition.

Miss Stanwyck is reported swearing only by Mr. Hopkins. She is undergoing several courses of study, from accounts, laid out for her by the producer of "Burlesque," as a prelude to her future stage career.

Before going on the legitimate stage, Miss Stanwyck was Rubye Stevens of the cabarets. Her first show role was in "The Noose" last season.

New Zealand Girl, 17, Comes Over to Act

Los Angeles, Jan. 31.

Dale Austen, 17, of Dunnedin, New Zealand, winner of a film star contest of that country, has arrived here to fulfill a contract at the M-G-M studios in Culver City.

Special greetings were accorded her upon arrival.

ALONG THE LINE

Lya de Putti—and Griffith

Some girls just won't learn. There's little Lya de Putti. Lya made a wallop of an impression when she first hit Broadway in "Variety." Highbrows pronounced her beauty "sinister." She acted. Everybody thought of Pola Negri.

They're still thinking of Pola, seeing Lya in the current "Buck Privates," at the Colony. Lya has turned ingenue. She has as much menace as Mack Sennett used to give his slapstick girls. She does nothing but cast arch looks at the hero and dress up in boys' clothes to get in a motorcycle chase. It's about as bad a case of miscasting as has been shown in years. For Lya.

But all of this isn't fair to Lya. Despite whatever inside stuff there may be, that girl has not had a break. Perhaps she needs a Jannings or a Dupont. But what they did might have been done by others.

Not D. W. Griffith, however, who smothered this foreign girl in "Sorrows of Satan." What Griffith did to Lya in that picture was a pity. D. W. must have known or knows it, and the least he could do to retrieve himself with Lya is to take her in hand for another picture. She must be there and should have her chance.

This girl with Jannings would be heard from all of the time. And if you don't think so, see Evelyn Brent in "The Last Command" or think of Lya de Putti in "Variety." She has had everything since over here but Dupont-direction and what she has had otherwise she had before coming over.

But there are so few Jannings!

And Griffith came pretty near puttin, on the finishing touch for de Putti, as far as Hollywood was concerned, in his "Sorrows of Satan" that also had Carol Dempster as its leading woman.

Press Stuff for Tabs

Few of the picture press agents in town consider the tabloid requirements in getting out their press stuff. They send out minor stories two pages long and with the news buried in the last paragraph. A full-size sheet sometimes has room for such fan-fare, and they get in.

One paragraph is a lot of space on a tab. There's seldom time to read all the tripe, let along tinker with it. Press stuff is good and useful if it's gotten up from the angle of what the paper can use, instead of in yards.

Hottest Thing in Town

The stills of "The Wedding March" are the hottest things to hit town since the Atlantic fleet. One shows an officer biting a dancing-girl's arm. One has a gal with padlocks on her tin step-ins. With all the cutting on the picture, such spots might go the way of all adenoids. But Eric must have had them in the original hundred reels.

And the story is supposed to prove that women should marry for love.

Desiree Tabor in Pa.

Desiree Tabor, prima of the "Circus Princess," is vacationing in the Pennsylvania mountains near a hideaway burg known to the postal authorities as Freeland.

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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Semi-official British film production, "Battles of Coronel and Falkland," arrived in New York, one of first pictures to make new bid for American market. Private showing Wurlitzer Hall Feb. 8; booked for Cameo Feb. 11.

Publicity for "A Free Soul" was kept alive by a neat play on the possibility of trouble with Equity when William A. Brady stepped into Lester Lonergan's role. When that was exhausted Brady applied for membership in the organization, giving a new angle.

Tabloids jumped to a story about Jack Osterman's tempestuous episode from the Casa Lopez, when, as master of ceremonies, he is alleged to have become involved with a rich woman patron, starting with table banter and ending with angry argument.

Lucille Pryor, "Follies" girl, paid fine in Traffic Court for running past stop signs, and the tabs built it up for a rave about "Beauty's mind on her boy friend."

More infringement suits over "The Spider." Philip Hurn and Percy Morgan, Jr., allege in Federal court action that their play, "The Evil Hour," filed with the Authors' League July, 1924. Plaintiffs swear their ·ork was submitted to Albert Lewis and Sam H. Harris, producers of "The Spider." Suit is for $250,000 and an injunction and accounting.

Charlie Chaplin sued First National and F. N. Exhibitors' Circuit for $62,147, claimed on foreign distribution of his picture, "The Kid," from December, 1920, to December, 1925.

Harry Lauder's memoirs, by the Scotch comedian himself, began to appear in the "Saturday Evening Post" Jan. 20, perfectly timed for the beginning of his fifth American tour. He arrived on the Aquitania last Thursday.

Eddie Foy's autobiography, "Clowning Through Life" (E. P. Dutton & Co.), written by the comic in collaboration with Alvin Harlow, got a break on publication. The "Times" picked out an incident for news display, detailing how Eddie's Lizzie was once stalled at Broadway and 54th street and Henry Ford himself came out of the Ford agency at that point and cranked it for him.

George M. Cohan, whom Springfield claims as a home towner, was toastmaster at the dinner of the Rhode Island society where he was joshed to a fare-ye-well by Mayor Dunne and other speakers.

Pictures of Maxine Brown, dancer, were broadcast by the syndicates with article saying she might never dance again owing to injury to her spine.

Annual conference of National Board of Review at the Waldorf gave a great variety of people in and out of industry opportunity to tell what they thought was the matter with the screen. Some of 'em got editorial attention; more didn't.

Stella De Costa, in the cast of Valentino's film, "The Sainted Devil," among others, got a verdict for $500 in her $50,000 suit against a New York motorist who ran into her on the street.

J. C. Williamson bought Australian rights to "The Five O'Clock Girl," current at the 44th Street.

Anne Meredith, former American actress, became Lady Sackville-West, when her husband, Major-Gen. Sir Charles Sackville-West, succeded to the barony upon the death of his brother, Lord Sackville. She was Anne Meredith Bigelow, of Boston.

Lillian Walker was sued for month's rent of her former New York apartment. She said her husband, from whom she has been separated for 10 years, agred to pay the rent and she moved without aware of the arrears.

How do they get those dog stories started in the back woods and aimed at Broadway? Even the "Times" fell for the Lexington, Ky., yarn about a police dog condemned by the court for sheep killing, whose owner proposes to take on vaudeville to raise money to appeal the conviction.

New York papers carried S. Z. Poli's statement that the Max Schoolman deal had not fallen through. Hartford "Courant" printed the statement first and correspondents wired it to the metropolitan dailies. Poli is quoted as saying "negotiations are expected to be successfully completed on or before Wednesday" (Feb. 1), when the Schoolman option on the Poli circuit expires.

Richard Bennett compromised the alimony suit of his former wife, Adrienne Morrison, now the wife of Eric Pinker, dramatic critic. Actor was up on an order to show cause why a receiver should not be appointed to take charge of his holdings.

Statistics from Equity: Thirty disputes arbitrated from April 1, 1927, to Jan. 1, 1928. Awards given to actors in 20 cases, to managers in nine, and one was compromised. Highest award was $26,000 in favor of an actor.

Theatrical scenery and properties belonging to A. H. Woods were destroyed in a $75,000 fire at 537-539 West 24th street, used as a storehouse by the producer.

Walter Damrosch was 66 Monday. He was feted in Indianapolis where he was appearing in a concert.

Hunter College, New York, has inaugurated the first college course in dramatic criticism, beginning Feb. 6 and continuing Monday and Wednesday evenings. Joseph T. Shipley is in charge.

City police raided the Oxford Club, 72 West 51st street, Monday night. Four men and three women were arrested.

One of the best publicity tricks turned lately was the emotional test by a Columbia professor of three blonde and three brunette girls from Ziegfeld shows in their reactions to love scenes from Greta Garbo-John Gilbert films at the Embassy theatre. The "Times" used an even column of humorous comment. The Prof. recorded the girls' blood pressure while the films were running on an instrument called a "sphyg monometer."

Illness of Eddie Cantor with pleurisy prevented the Philadelphia opening of "The Follies," and the show was disbanded. The comedian was near collapse during the performance in Newark Saturday evening. He will go south to recuperate.

The estate of Victor Herbert's widow amounts to $290,734, according to an appraisal filed this week. Witmark & Sons, publishers, filed an affidavit declaring royalties have shrunk to $10,000 a year on the composer's works.

LOS ANGELES

Dorothy Mackaye, actress, under sentence of one to three years in prison in connection with concealing facts in the death of her husband, Ray Raymond, has filed her appeal before the California supreme court. Action on the appeal is expected to be taken by Feb. 11.

Mary Miles Minter is back in Los Angeles doing a hideaway. She rented an apartment in the Westlake district and is shying clear of publicity and friends.

Nevada Operating Co., land development concern controlled by picture people, is opening new property at Bullfrog Mine, near Tonopah, Nev.

Dale Budlong, 30, former jockey, was sentenced to Folsom prison for life by Superior Court Judge Charles W. Fricke after a jury fuond him guilty of committin· burglary in Norwalk last October. He was declared an habitual criminal, having served terms in three penitentiaries for felonies.

City Proseeutor E. J. Lickley is launching war against slot machines in this town.

Adamae Vaughn, Wampas baby star of 1927 and sister of Alberta Vaughn, screen actress, will remarry her former husband, Albert Hindman, from whom she was divorced about a year ago. No date for the ceremony has been set. Another to take the marriage chance is Ruth Emily Corbin, sister of Virginia Lee Corbin, picture actress. She will marry Richard Scott Thornton, insurance man, next June 27.

Lon Chaney has been invited to write a chapter on makeup and disguises used in picture work for the Encyclopaedia Britannica.

Marion Davies must appear before Presiding Judge Victor McLucas, in superior court, Feb. 11, to give her deposition in a suit for $21,500 brought against her by Henri Dumont, San Francisco shop keeper. Change of venue was taken to this county. Dumont took action to recover an unpaid linen bill Miss Davies is alleged to have incurred.

Frank Schumann-Heink, son of Ernestine Schumann-Heink, opera singer, is being sued in municipal court by Edward L. Conroy, representing the Screen Library Service, for $116.

Conroy alleges the sum due for services.

Joseph Jefferson O'Neill, a number of years ago star reporter of the New York "Evening World" and for three years doing scenarios out here, is writing a daily feature story on the William Edward Hickman murder trial for the "Evening World."

The next western Ken Maynard will make for First National is "The Upland Rider." It's from an original by Marion Jackson.

Dr. William D. Duane, scientist and writer, near death in the General hospital here, was offered aid from Colleen Moore when she learned of his condition. Dr. Duane has been ill for several weeks. Doctors hold out little hope for him. Among his scientific works is a brand of perfume that bears Colleen Moore's name.

Maurice Kussell, who staged "A Connecticut Yankee," at the Mayan, is also playing the leading role in it. Before going in for production Kussell was in vaude and musical comedy. He is a dancer and comedian.

William Nigh, picture director, is facing charges in Los Angeles of attacking a former football star, while in Riverside, Cal., there is a $25,000 damage suit brought against him by Harold Benedict, employee of Soboda, Hot Springs, Co.

In both cases Jean Jarvis, Hollywood dancer, figures. Nigh, it is alleged by Benedict, wrecked the latter's car when he couldn't tell him where to find Miss Jarvis. Then, when police failed to find a registrauon card in the machine, Benedict was forced to spend a night in jail. This prompted him to start the damage action against Nigh.

Roy Guisti, known on the screen as Roy D'Arcy, will appear before Superior Court Judge Beecher Feb. 3 to answer his wife's alimony plea. She asks $1,500 a month alimony and $2,500 attorney fees. D'Arcy sued for divorce about a month ago, charging cruelty.

Myrtle Valsted, 17, "Miss Chicago" in the annual Atlantic City pageant, arrived in Hollywood with an eye for the kleigs. Accompanied by mother.

Mary Astor will be married to Kenneth Hawks, production supervisor at Fox studios Feb 23 at the bride's home in Hollywood.

Two suspects in the recent holdup of Jack Dempsey's Barbaro Hotel Cafe have been picked up by police. One, giving his name as Richard D. Dalton, was arrested in Dayton, O., and confessed to the robbery. Another, Andrew Johns, is in custody here. The job was done by three men, who obtained $175 from the cash register in the cafe.

Prolonged litigation in the divorce suit against Earl I. Fraser, millionaire amusement man of Ocean Park, ended with Superior Court Judge Montgomery granting Mrs. Lillian Fraser an interlocutory decree. Grounds were mental and physical cruelty.

James Ponia Spencer, Hawaiian screen actor and stunt swimmer, has not been regular in his alimony allowances according to Mrs. Ernia R. Spencer, from whom he was divorced in 1926. She brought the matter up for adjustment before Superior Court Judge Bowron, who continued the case for further evidence.

Mrs. Mildred E. Williams obtained an interlocutory decree of divorce from Frank D. Williams, motion picture appliances inventor. She was given custody of their child and half interest in community property, estimated at $500,000.

Mike George, transportation manager of Los Angeles "Herald," who died recently, left a fortune approximating $100,000.

The Kerrick case, in which Tom Kerrick, picture cowboy, was shot to death, went to trial for the second time, with Mrs. Sarah Kerrick, widow, the only one of five now charged with manslaughter. Iris Burns, Anita Davis, Henry Isabell and Joe Hunt, all at the party ending in Kerrick's death, were cleared of the manslaughter charges by the District Attorney. Her former codefendants are testifying as witnesses.

J. Stuart Blackton, former picture producer, got a suspended sentence in a San Diego court after being fined $100 or 50 days in jail for an unpaid wage claim filed against him by a former employee. Blackton promised to pay.

Henry Schumann-Heink, son of Mme. Ernestine Schumann-Heink, was indicted by a grand jury in San Diego, Cal., charged with six counts of grand theft and two counts of violating the corporate securities act. Bail was set at $10,000.

F. H. Duncan, father of the Duncan Sisters, filed suit in superior court for $7,188 against Lucille Colvin, family friend. Duncan claims the amount is due him for managing her property and handling her affairs.

Mrs. Maybelle Eaves Kent has been granted an interlocutory divorce from Sidney R. Kent, general manager of Paramount studios, by Judge Bowron in superior court. Decree was given on a charge of desertion which Mrs. Kent said occurred in 1925. Kent agreed to settle $140,000 on his wife and establish a $40,000 trust fund for their daughter Peggy. Mrs. Kent receives the custody of the child. Action was not contested.

"Round by Round" will be the final release title of Hal Roach's latest Max Davidson comedy for M-G-M distribution. Former title was "Laugh That Off."

Donald Davis, son of Owen Davis, playwright has admitted separation from his wife, the former Marjorie Durr. She returned to her home in New York. Davis said he hopes for a reconciliation.

Ralph Ceder, director at Paramount, is charged with cruelty in a divorce suit filed by his wife, Elizabeth Ceder. She also claims he staged drunken parties at home and beat her up. Mr. Ceder claims the director earns $350 a week, and asks for alimony of $175 weekly. Ceder is paying alimony to a previous wife.

Irving Thalberg, M-G-M executive, and his wife, Norma Shearer, screen actress, sail from New York on the "Mauretania" Feb. 21 for a three-month honeymoon trip to Europe.

Olive Day, film actress, was denied application for alimony by Judge Bowron. She sued George E. Day for divorce claiming he was too friendly with the former wife of Billy Sunday, Jr.

C. C. Pyle has a scheme of a foot race from Los Angeles to New York, with entries to pay $25 each, and a first cash prize of $25,000. The trip to be made within 65 days with Pyle to get his through publicity stunts, etc.

CHICAGO

Acting Chairman Sykes of the Federal Radio Commission has declared that there are too many radio stations in Chicago.

Entire personnel of the Chicago Opera left Chicago Sunday for Boston.

David Rosenthal and Earl Campbell, ticket scalpers, were arrested on the second day of an anti-scalping campaign. Six specs were arrested Jan. 26, opening day of drive.

Mayor Thompson will head a party of more than 400 Chicagoans on a trip to New Orleans Jan. 31. The party will attend a four-day flood control conference and the incidental horse races, ja-alai matches and festivals.

Guarantors of the Chicago Opera held the bag this year to the tune of $450,000.

Peace has been declared between Irene Castle McLaughlin, former dancer, and Dr. Arnold H. Kegel, city health officer. The two notables were waging a war over Kegel's recent edict sentencing all stray dogs to death. Kegel has just approved an arrangement by Mrs. McLaughlin whereby dogs will be turned over to the Chicago Humane Society.

Federal Judge Carpenter issued temporary injunctions against 37 places charged with violation of the booze act. Orders restrain owners from further violations of the act until permanent injunctions of one year's duration may be granted.

Good looks and driving ability are the prime requisites for a job with the Blue Bird Cab Company, newly organized Chicago taxi firm. All of the drivers are to be girls, wear knickers and three are on the job with prospects of 200 in the early future. Girls will work only during the day. Five new cabs and drivers are promised each week until a total of 200 cabs are on duty.

Arrangements have been completed by Samuel Insull for the financing of the Twenty-Wacker Drive building, erected as a permanent home for the Chicago Opera. The $20,000,000 required was obtained at less than 6 per cent interest. Preferred stock in the venture will be sold to Chicago people with an eye to making it a purely civic enterprise.

Bell boys of the Hotel Sherman have stated that they will not join the Bell Boys' Protective Association, newly organized local union, unless they are certain "that there is someone responsible behind it." Same attitude in other hotels. G. R. Heffernan, the "organizer," is planning two big meetings for the "hops" in the near future.

Thousands of dollars' worth of unclaimed merchandise, shipped to Chicago via parcel post, and including everything from grape juice to insect powder, was auctioned off in the United States Appraisers' stores building last week. Several picture reels went under the hammer at $3 each.

Albert Smith, 64, of the White House Tavern at Niles Center, was shot and killed by three youthful bandits Jan. 22. His brother, Maurice, owner of the establishment, was knocked unconscious. The men made their getaway without stopping to rifle the cash register.

Crossed wires are believed to have caused the blaze which completely razed the historic Niles Tavern at Niles, Ill., Jan. 23. It was owned by Mike O'Boyle. Loss estimated at $50,000.

Samuel Crowder, negro spirit "medium," was found dead in his rooms at 3645 Indiana avenue with his throat slit from ear to ear. Tenants told police that he had been showing rooms for rent to a man who is believed to have robbed and then murdered him.

Andreas Pavley, head of the Pavley-Oukransky ballet at the Chicago Opera, has become a naturalized American. Pavley is a native of Holland, in this country 10 years.

SAN FRANCISCO

Dr. F. L. R. Silvey of Universal City, fiance of Mrs. Genevieve Paddleford, former wife of Ben Teal, stage director and producer, requested Warden Holohan of San Quentin, where the woman is now doing a term for larceny, that he be permitted to marry Mrs. Paddleford and take up his residence within the prison walls. Dr. Silvey is said to be quite wealthy. He recently proposed to Mrs. Paddleford by telegram, with his offer accepted. Her sentence of from one to 10 years will preclude any possibility of marriage for some time.

Superior Court Judge Graham issued letters of administration to the widow of "Spider" Kelly, whose death occurred recently, thus putting a temporary stop to a contest started by Thomas D. Curtin, son of the former fighter.

Holy City, a religious colony about 75 miles south of here in the Santa Cruz mountains, is in financial difficulty. The entire estate was attached by Mrs. Evelyn Rosencrantz of Los Angeles. She alleges breach of promise to wed, made by William E. Riker, head of the colony.

Another blow that hit the colony was word from the Federal Radio Commission that it will not renew its broadcast station license when it expires March 15, due to necessity of eliminating about 300 stations throughout the country.

LONDON

Keble Howard's new farce, "Lord Babs," comes to the Vaudeville Jan. 26, succeeding "Sylvia."

Billy Merson is the star, supported by Stephanie Stephens, Alice O'Day, Hermione Baddeley, Charles Garry, A. H. Mayne, Bert Edwards, Francis Ross-Campbell, Lawrence Anderson.

Olga Lindo, a discovery of Reandean, Ltd., who has made her name chiefly in "bad girl" parts, is going into management on her own, having turned herself into a company.

Next vehicle for Sybil Thorndike will be "Judith of Israel," biblical play by the American, Dr. de Marnay Baruch. Lewis Casson will play Holofernes in the play, which is due at the Strand Feb. 15.

After achieving an unlooked-for run at four theatres, "Dracula" closes at the Garrick Jan. 28. It will be followed by "Tin Gods," a new play by E. C. Middleton, author of "Potiphar's Wife."

Eva Moore will play the leading role supported by Ive de Voeux, Robert Horton, Walter Sondes.

A new policy is being introduced at the Everyman theatre, where cheaper prices will prevail and all seats are bookable in advance. John Galsworthy's "The Eldest Son" is the next production, succeeding "A Night in June."

Clayton and Waller are bringing "Sauce for the Gander" ("The Cradle Snatchers") to the Lyric Jan. 30 in its considerably altered form, to pass the censor. The three wives are played by Iris Hoey, Helen Haye, Nancy Price, and their spouses by Spencer Trevor, Hilton Allen, Robert English.

Amerique and Neville, vaude dancers, are temporarily out of vaude, fulfilling a four-week engagement at the Club Lido, Boston, booked in by John Daley of the Alf T. Wilton agency.

PALM BEACH

Palm Beach, Jan. 28.

Arthur Hammerstein has consented to postpone his trip to Berlin, where he is planning to produce "Rose-Marie," to act as chairman of the managers' committee arranging the annual Kiwanis Club benefit at the Paramount theatre, Feb. 18. Hammerstein ran the show last year and turned over more than $12,000 to the Kiwanians for underprivileged children.

Joe Leblang is Hammerstein's chief aide on the committee and has gotten behind the show with a determination to double the amount raised last season. Any charitable affair in which Leblang is interested is bound to be a success and he is out lining up talent a month ahead of the show.

It is likely that Al Jolson will serve as master of ceremonies. Weber and Fields, expected here shortly, may be among the acts on the bill. All acts and orchestras working night clubs here have agreed to appear.

Tunney's Ignorant Milk

Gene Tunney, Tex Rickard, Rube Goldberg, Ring Lardner and Grantland Rice were lunching at the Palm Beach Country Club Monday. Tunney ordered a ham sandwich and a glass of milk.

When waiter brought the chow, Tunney asked:

"Say, waiter, is this cultured milk?"

"No, Gene," piped Rube, "that's ignorant milk from a stupid cow."

"I don't think much of your humor, Rube," retorted Tunney, carrying the torch.

Joe Leblang got into the third flight semi-finals of the annual Lake Worth golf tournament this week, shooting the course in the early nineties, but was eliminated Thursday by W. M. Kelly of Atlantic City.

Al Jolson got into the Artists' and Writers' tournament and broke through to the second round of the second flight matches. He lost his third round pasture battle when he agreed to toss a coin instead of playing an extra hole when it was all even after the 18th hole was played. He called "head." Clowning even in defeat, Al said: "I lost the match by a tail."

Phil Dunning and George Abbott, collaborating playwrights and still pals, came down with John Golden and the artists and writers. Dunning, who never took a golf lesson in his life, got into the semi-finals, drawing a couple of byes. The writers of "Broadway" and "Coquette" plan to stay here a couple of weeks.

Jolson's Repartee

Three newspaper boys tried to interview Al Jolson while he was playing tournament golf and grabbed themselves a couple of laughs. The interview:

First newspaper man: "Say, Al, what did you ever write to get in this so-called tournament?"

Al: "I wrote the Shuberts I was coming to Palm Beach."

Second scribe: "Who's gonna win the tournament, Al?"

Al: "I am, brother, but I don't know what I'm going to do with the mahogany zither when I get it."

Third reporter: "You're not such a terrible golfer, are you, Al?"

Al: "That reminds me of a story. I was playing with Walter Hagen out in Hollywood last spring and Walter drove his first shot about 350 yards straight to the pin. A mug standing beside me cracked: 'Don't you wish you could do that, Al?' And I answered: 'Ask Hagen to sing "Mammy."' It all evens up in the long run."

Jack Hobby, Frier and round-the-world traveler, is serving his fifth year as assistant manager of the Royal Poinciana, class hotel of the resort. Jack has supervision over the Coconut Grove, the Danse de la Mer and the weekly cakewalk contests put on by colored help of the hostelry.

The newspaper artists' and writers' dinner Friday night, following their golf tournament, was turned into one of those "burn up" parties, one of the hottest ever seen here. Grantland Rice called it "the greatest golf tourney ever poured."

During the after dinner speechmaking Rube Goldberg razzed Clare Briggs while Briggs applied the torch to John Golden. Canards were hurled back and forth across the table, canards being polite in Florida for damn lies.

Goldberg and Briggs grabbed off publicity honors, but it is charged they violated all ethics by buying lunch for the lady reporters most of the week. These charges are raised by a number of writers and sketchers, who are also widely known but are less liberal in their entertainment budget.

The association was invited to return next year, but they left the gathering place open. The gang left plenty of jack here, several of them having to borrow after their first day or two. The party was organized on a basis of $215 for the trip, including American plan hotels, but some of them paid that much in taxi fares.

Anyhow it was a great party, promoted by Ray McCarthy, sports exploitation man for the Florida East Coast hotels.

Lucky Stiffs

Recent arrivals here are Louise Groody, Billie Burke and daughter, Patricia, Harry Frazee, Gloria Swanson and husband, and Walter Reade. Joe Weber is due in from Havana today (Tuesday).

Chez Bouche announces the opening on Thursday of "The Masked Countess," exploited as a Russian noblewoman in this country incognito.

FEDERAL AGENT POSER

Bartender in O'Leary's Makes Accusation—Two Others Fade

Charged with posing as an internal revenue agent and grand larceny, James Harrington, 32, 145 West 47th street, was held in $1,000 bail before Magistrate McQuade in West Side Court. The case was adjourned until Feb. 4.

According to William O'Leary, bartender in Billy's Refreshment Bar, 117 West 54th street, Harrington and two unidentified men entered the 54th street place about 3 a. m., announcing they were revenue men. The two unidentified told O'Leary to put on his hat and coat and accompany them to the station house.

Harrington, O'Leary said, remained behind, opening the cash register and taking $52. When the two men who had O'Leary reached 7th avenue and 54th street they apparently lost their nerve. When O'Leary looked for a cop, they disappeared.

O'Leary rushed back to the place just in time, he said, to see Harrington running away. Policeman Thomas Harges, West 47th street station, took up the chase and after firing a couple of shots, got Harrington. When searched a bogus badge was found in his possession.

Harrington denied that he had posed as a federal officer and also denied that he had taken any money from the cash register. He said he did not know anything about the two men who are supposed to have taken O'Leary out of the place.

Repulsed by Hairdresser, Girls Are Beaten Up

Robert Moore, 38, 462 West 22nd street, several years ago a lightweight pugilist fighting as Bobby Moore, was before Magistrate Earl Smith in West Side Court on a charge of disorderly conduct. After pleading guilty he was fined $10.

Moore was arrested by policeman Bob Rush, West 47th street station, on complaint of Muriel Montgomery, 201 West 54th street, hairdresser. The girl, accompanied by her sister, said they met Moore in a restaurant and he offered to accompany them home in a taxi.

When reaching the apartment house, the sisters said, Moore insisted on following them in. They objected and he began to assault them, they alleged. Muriel's right eye was swollen and discolored. The other sister was hurt when she tried to interfere.

During the trouble Muriel lost a wrist watch.

Rush heard the disturbance and arrested Moore on Miss Montgomery's complaint. Moore declined to discuss it. He paid the fine.

SEIZE TAB. ADVS?

Danbury, Conn., Jan. 31.

Placards alluding to a feature news story in one of the New York tabloids were seized by the New Britain police last week on the grounds they violated a statute against immoral literature.

The notices referred to the eugenic baby case.

Girls as Come-Ons

Minneapolis, Jan. 31.

A new stunt is being employed at local jewelry store auctions to pull in male customers. The stores employ pretty chorus girls and actresses out of work to hang around as come-ons and bidders.

The girls are visible through the plate-glass windows.

As a result the places always are crowded and prosperous.

Negro Porter Fought Cop; Nightstick Did the Rest

Edward Steele, 22, Negro porter in the Lyric theatre where "Rio Rita" is playing, fought a uniformed patrolman of the West 47th street station for fully 15 minutes in the lounge room. After effective work with his baton, the patrolman, Walter Doebele, of the West 47th street station, subdued the Senegambian.

Steele, gin crazed, was taken to the police station. Doctor Bloch of Bellevue Hospital attended his hurts. The patrolman, a rookie, came very near being throttled by the colored man who fought like a demon.

The porter was arraigned in West Side Court the following morning before Magistrate Francis X. McQuade. He pleaded not guilty. The court praised the "rookie's" work and fined the negro $25 or five days in prison. The negro started to do his "bit."

Doebele was summoned to the theatre by an employee who told him the negro was boisterous. As the bluecoat stepped into the lounge room while the crowds of men and women were emerging, the negro leaped on the cop, seizing him by the throat.

The officer sought to free himself and in doing so slipped on a cuspidor. The negro fell on top of the bluecoat. The two began to battle. No one attempted to help the officer, who was handicapped with his heavy coat, gun and night stick.

The negro gave his address as 339 West 59th street. He told Magistrate McQuade that he had been drinking and didn't recall the battle.

Monkeyed on Phone Lock Capitol's Usher's Charge

Joseph Levine, 23, bookbinder, 17 West 114th street, was held in $1,500 bail for further hearing when he was arraigned before Magistrate Earl Smith in West Side Court on a charge of malicious mischief.

Levine was arrested after a chase in Broadway. According to Thomas Roseth, chief usher in the Capitol theatre, he said he saw Levine tampering with the lock plate of a coinbox phone on the mezzanine of the theatre.

He watched him several minutes and said that when he started over towards him Levine ran down the stairs and into the street. Policeman Kelly, Traffic B, at 51st street, heard the shouts of the usher and saw Levine running. Kelly caught Levine a block away.

When taken to the station house Levine denied that he had been tampering with the telephone. Levine was held.

MANICURE'S ADMISSION

Kept Company with Married Undertaker—Scrap in Apartment

Violet Cunningham, Pasadena Hotel, and Tessie Phillips, 851 West End avenue, manicurists in a Broadway barber shop, appeared before Magistrate McQuade in West Side Court to complain against Vincenzo Pantossi, undertaker, of 2242 1st avenue.

The girls said the undertaker and a friend came to visit them at the West End avenue address. When Miss Cunningham wanted to leave to go to a drug store both men resented it and beat them with their fists, discoloring their faces, the young women alleged.

Miss Cunningham admitted she knew Pantossi was married and had two children and despite that, continued to go out several times a week with him. When the magistrate heard this he dismissed the proceedings.

Erna Carise, Parisian songstress, is coming to America as a cafe attraction. Lou Irwin is importing her.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Had the pleasure of assisting Harry Rapf, of Metro-Goldwyn-Mayer assemble a group of New York beauties for camera tests as a part of Harry's search for a new movie star. M-G-M is willing to spend something to find another Joan Crawford, our discovery, incidentally, and Rapf believes he has at least two girls who can be built up into star material, out of the group we brought him.

One is Doree Leslie, dancer, with "Manhattan Mary," whom we have frequently discussed in these columns. Doree is only 17, and has been working around New York in the Silver Slipper, appearing at openings of Loew theatres and Palisade Park, for four years. She's pretty, and the film test made her more so.

Another girl, who prefers to remain nameless, beauty of a local night club, also has a splendid chance. Doree Leslie will go to California when "Scandals" closes, and will get her chance, definitely. The other one will probably be sent for when western executives have seen her test.

The film tests showed how exacting is the camera. During the past four years we have brought a score of girls to the attention of M-G-M producers, including the most famous beauties in New York, and only a few developed into star material.

We have a theory that almost any pretty girl who photographs well and has film appeal, can be made into a star if the proper interest is taken in her and a powerful company is determined to make her a star.

Admitting our lack of knowledge of intimate details of film producing, we point to the fact that we brought several of the present-day stars to the attention of film executives.

There are at least four girls now in New York, who, if given the same chance, would develop into stars. If producers would devote time and attention to them, give them a chance, almost any pretty girl can develop a tremendous screen ability.

We understand that Bert Wheeler is taking buck lessons of Jim Barton. Another good comic gone wrong.

Couldn't Guess Racket

A rather good-looking brunet girl appeared at the Texas Guinan club and asked Tex for a job. Tex said there was none. Girl said she'd work for nothing. Nothing doing. Then she offered to work as cigaret girl, also for nothing.

Finally she confessed to Texas that she is a newspaper writer from Cincinnati, and had a chance to get a job on the "American" if she could get a job in Tex's place and write her personal experiences. Tex promptly phoned a friend on the sheet and was told by the very man the girl mentioned as offering her the work that she was an imposter.

Tex is wondering what her racket is.

Good Gags Travel

Funny how good gags drift around. We heard Shaw and Lee in a night club a few days ago using the gag in which one says to the other:

"What's that on your neck?"

"A mole," is the answer.

"It's walking," is the reply.

Looking at a vaudeville show in Brooklyn two colored boys stepped out and killed 'em with the same gag.

An Indian came into our radio station to broadcast real Indian music, if there's such a thing. He wore street clothes. Just before he went before the microphone he pulled a beaded head band and eagle feather out of his pocket and put it on.

That's like the tenor who, in the old days of radio, came in the studio with a suitcase containing his evening clothes and asked for the dressing room.

Funny, Anyway

We were talking about our farm to a chorus kid and happened to mention that our hens were now laying 400 eggs a day.

"Do they lay on Sunday, too?" asked the kid, innocently.

(Jersey is a 6-day week).

Discovering Talent

News about an unusual performer works around. A few hours after the opening of Earl Lindsay's new show at the Everglades everyone on the Big Street was talking about some strange, new little dancer, who wowed 'em. Hard-boiled Broadwayites raved over this little acrobatic dancer. Chorus girls came to us and told us she was marvellous.

The next the place was invested with agents and managers trying to sign her up.

Which reminds us of the New York debut of a little comedy toe dancer at the Rivoli theatre. The day after her opening five managers tried to get her, and Ziegfeld landed her.

Same way with another star you know. Some years ago we drifted into the Back Stage Club and were flabbergasted at the marvelous beauty, singing and personality of a tall, gorgeous slim brunet, who crooned sad love songs with half-closed eyes. We thought her the greatest stage personality we had seen in years, and told her so.

The next night she came over to sing at our radio station. While she was in the inner studio one of the important members of the firm of Jones & Green came in to try to sign her up for the "Greenwich Village Follies." But she had just signed a contract. The slim beauty's name was Helen Morgan.

Qualifications

Any girl who has good looks, figure and personality can make good on the stage today, if they have the proper ambition and is willing to go to school, singing and dancing, a few hours every day, plus intelligence.

For instance, Myrtle Allen was a chorus girl in the Winter Garden. She went into the Silver Slipper chorus. Studied constantly and became so good she was taken out of the chorus and did nothing but specialties. She went to the Frivolity Club. Became a sensation. Attracted attention of managers. Played vaudeville. Has just joined a big act for $175 a week and is offered $300 a week to go to Australia as star of a musical show. And a year ago she was a chorus girl.

Nite Clubs as Cradles Right

Which reminds us that night clubs are the cradles of future stars of the stage. They offer more opportunity to ambitious young girls than does the stage. We could cite innumerable instances, but let us just point to Lina Basquette, whom we once placed with Texas Guinan in the Beaux Arts; Feon Vanmar, a sensation in "Merry Malones; Irene Delroy, who was a star, however, before she went into the El Fey; Frances Upton, and her successor, Helen Stephen, both of whom were placed in night clubs by us; Alice Bolden, Rubye Keeler, Madelyn Killeen, and scores of others.

Night clubs encourage girls doing specialties, and the stage offers scant opportunity for individual work.

Paul Block Copping, Too

That Paul Block derives some benefit for his theatrical affiliations is indicated by the brilliance of an editorial regarding Heflin, which appeared in his Pittsburgh Post Gazette, Newark Star Eagle, and the Toledo Blade. Concluding scathing denunciation of the Senator, he says:

"— an empty taxi cab will drive up to the Senate and Heflin will get out."

We remember Jack Donahue pulling that one some four years ago in some little show he was in with Queenie Smith at the Harris Theatre, in which Norma Terriss was a young and struggling ingenue. Since that time it has been used, 1,267,856 times in every corner of America.

GREENWICH VILLAGE AS IZ

By LEW NEY
(Self-Designated Mayor of G. V.)

The church and the theatre have much in common that is proper. Once in a blue moon they get together on the same ground. Near religion and old thought in new clothes occupy theatres on Sundays. Little theatre groups sometimes use churches for productions.

Since the lamented passing of Percy Stickney Grant of the Church of the Ascension, for years the Village's church and rector, our liberals have made themselves at home at St. Marks-in-the Bouwerie, that magnificent old church standing among the synagogues and the Russian restaurants on 2d avenue. For all of 10 years now its rector, William Norman Guthrie, has made his rendezvous popular with people who think.

Last Sunday Doctor Guthrie put out the SRO sign again by giving over the afternoon and evening to a symposium on the drama. It was an opportunity many missed by coming late to hear Butler Davenport discuss the theatre and its relationship to life, Mme. Angelo Sikelianos describe the production of the Delphic Festival last May, Jimmie Light in startling revelations about the Provincetown Players, and Daniel Frohman intimately telling his impressions, hopes and memories of the American stage.

Later on this same Sunday an ex-president's daughter, Margaret Wilson, danced in Highland costume with Isobel White to the priceless, literally, piping of Angus Fraser.

Later still, a mystical playlet, "The Dog and the Wolf," was given under the direction of Dr. Guthrie.

Thus does old St. Marks serve New York in general and our Village in particular.

William Norman Guthrie himself is a passionate theatregoer. He gives gratis iconoclastic reviews of the shows he has seen from his pulpit. His kind criticism is good for the box office.

Harry Kemp's Punch

"Do you want a good punch?" queried Harry Kemp as he embraced me midnight on Sheridan square. "Just as a joke, you know, Lew."

"Harry," I parried meekly, "a punch from you wouldn't be a joke. How about a punchino instead?"

But the popular poet-novelist-dramatist was not in a mood, and our meeting was the beginning of an hour of wandering around looking for lost books and other things Villagers look for when they wander around on a wet night. This season Harry Kemp is living on Cornelia street, that one-block alley that shuttles between Fourth and Bleecker. His number is unpreferred by paranoiacs and other superstitious persons.

It's convenient sometimes for a celebrity to live on a short street like that, served on both sides from Chinese laundry to livery stable by the same postman. You need not have the world know in just which one of the 50 entrances you are hiding.

Harry Kemp is working within earshot of the "L" these coolish days on a novel that has been ordered and may be out in the spring. Perhaps you have seen him striding always bareheadedly over to Louis Urdang's for paper and ink or down to Romany Marie's for Turkish coffee or up to Tony's for spaghetti. Or, if you take your exercise more regularly than Frank Sullivan, at O'Brien's Harry may be taking his next to you.

Terry Carlin's Back

Terry Carlin is back visiting the Village on his way to Bermuda; Terry who made the old Hell Hole famous, Terry who doesn't believe in birth or work. For years he has lived with Eugene O'Neill in that old life-saving station beyond the sand dunes near Provincetown. If Sadakichi Hartmann, Hippolyte Havel, Benjamin DeCasseres, the late Gig Cook and Slim Martin could only meet Terry again in a number of pleasant places along Macdougal street! That would be a party worth listening in on.

Nancy's restaurant rendezvous at 182 West 4th street, opened just before the holidays has already closed. The rent of this store has risen in 10 years from $15 to $200.

Plebians Who Talk

It always amuses me to hear the plans of plebians who would further commercialize our well-advertised community. All manner of means are used to get publicity, and it a a sure-fire hit with city desks to announce a reform.

But it is stupid to worry about wiping out the color of our Bohemia, its queer streets and squares and courts, its old and stable buildings, its remodelled-into-studios stables, its arty atmosphere, its Italian restaurants, its little theatres, its Londonish lanes and Parisian cafes.

Some cherub is always chiding me or perhaps it is a newspaper man from Utica who grates me with the wornout bromide that the Village isn't taken seriously any more, that all our writers and artists have moved away and that the Village is a joke and the laughing stock of the world, the playground of loose livers and what not.

Of course, none of this is true, not even in part. Most of us are too serious to manifest concern about wondering visitors and disillusioned climbers. Most of us came here to be close to our market and to live in quarters we could afford. Many of us are quite comfortable in abandoned lofts and remodelled mansions where the rent is low and the atmosphere high.

And Things

Until Feb. 15 the 15th Annual Art Exhibition of the Association for Culture is open free till 10 p. m. at the Municipal Art Gallery, Washington Irving High School Building, 40 Irving place.

Dean Dowell has cut 70 linoleum blocks the past 10 days for a new book of jingles on the circus. And still there are many folks who think artists never work. It is much nicer to make pictures out of linoleum than to walk on it.

Nat Marer of the Laboratory theatre and Elsie Kelly of the Vanguard Press have added four and one-half pounds of girl, Mary Jane, to their otherwise exclusive family.

A Christian Science Church has replaced the old paper box factory at the tail end of Macdougal street, adjoining the Hotel Gonfarone and opposite the entrance to the blind Macdougal alley.

Lise Fulda of the American Museum of Natural History is entertaining a group of young artists in her studio at 17 East 14th street Monday evenings. The dollar-an-hour fee for the model is pro-rated.

Judge Swan, our popular building owner, has leased a home at 1 Fifth avenue, while Werner Marchand, who merely sketches buildings, has moved to the Bradford.

Susanne Strouvelle, with daughters, Chick and Charm, has moved into the two wee rooms on the second floor of the Tiniest Little House, closer to her business there. It is a rendezvous for rare and exploring souls, this tiny tea room, and 100 years ago it was, as now, one of the most unique buildings in all New York. It has a history, too, but that's too long to tell.

Square's Biggest Sign

The largest Times square electrical advertising sign, Dodge Brothers' tungsten display, which carries a load of 880,855 watts, goes on the books of the Edison Co. starting tonight (Wednesday) at 7.30.

The sign, on the roof of the Strand, measures 5,500 square feet, is a half-block long, five stories high, and will use the largest current consumption of any Broadway sign.

It is said a new principle of moving message, or motograph, at the base of the sign is incorporated in the Dodge Bros. display, which the General Outdoor Advertising Co. constructed.

SHOPLIFTERS

Alfred La Mar, 18, who claims to be a picture actor, and Mrs. Catherine Randall, 45, both of 629 West 170th street, pleaded guilty in Special Sessions of petty larceny.

La Mar was given 10 days in the Workhouse and the woman was fined $25.

Both had been arrested two weeks ago by detectives of the Stores Mutual Protective Association after they had taken a quantity of articles from counters in Arnold Constables valued at $15, for which they neglected to pay.

Saving 2 Hours East Between Coast and N. Y.

Los Angeles, Jan. 31.

Railway transportation between Los Angeles and Chicago and points east will be reduced about two hours in time starting March 4.

Heretofore the three transcontinental railways, Santa Fe, Southern Pacific and Union Pacific, have been running crack trains on a 63-hour schedule.

With the new timetable these trains will make the eastbound run in 61 hours and 15 minutes.

Westbound schedules will remain the same.

CURFEW LAW FAN

"As long as I am sitting in this court I am going to see that Mayor Walker's Curfew Law is observed," declared Magistrate Francis X. McQuade when Hyman (Feet) Edson, Hotel Harding, was arraigned on a charge of keeping the Florence Club, 117 West 48th street, open after 3 a. m.

Edson was charged by policeman Patrick Walsh, West 47th street station, with having the club open at 4 a. m. The copper said he heard there was trouble in the Florence Club and, accompanied by a sergeant, entered the place, finding about a dozen couples.

Edson explained that there had been some argument about a patron's fur coat and the reason the place remained open was that they were trying to locate it. He said the music had been stopped and all the entertainers had left. He stated the persons at the tables were friends of the woman whose coat had been lost.

Magistrate McQuade accepted the explanation and then issued his ultimatum about the clubs obeying the law. Complaint was dismissed.

Terry Harvey Promoted

Detective Terry Harvey, nemesis of the degenerate element that make their headquarters in the film theatres of Broadway, will be promoted to the rank of sergeant. Terry made the high showing of number eight on the new sergeant's list. Over 4,000 cops took the examination.

Harvey, young and full of energy, has done excellent work on Broadway and in theatres where this disorderly element congregate. He has been attached to Deputy Chief Inspector James S. Bolan's staff for some time.

"When Harvey brings them in, he has them right," is the concensus of almost all the magistrates. Harvey has been teamed up with Joe Toomey. The latter is a good man, but Harvey's services will be missed.

When Harvey receives his chevrons his friends hope that he will be assigned to West 47th street, under Captain Edward Lennon.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests.

It may serve the out-of-towner as a time-saver in selection.

Variety lends the judgment of its expert guidance in the various entertainments denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"The Student Prince."
Colony—"Buck Pirates" and Cherniavsky's torrid jazz.
Paramount—"Old Ironsides."
Rialto—"The Last Command" (Jannings) (run).
Rivoli—"Gentlemen Prefer Blondes" (okay flicker in last week).
Strand—Charles Chaplin's "Circus" (run).
Roxy—"13 Washington Square" and strong stage show.

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Simba" "Wings" "Jazz Singer" (Al Jolson) "Love" (Gilbert-Garbo) "Drums of Love"

NIGHT LIFE

The **Parody**, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girlie show to augment "those three boys."

Vincent Lopez's **Casa Lopez** must be "made," if only for the Lopez dance music. New Revue. For a change of pace and a Bohemian atmosphere, don't miss the **Club Barney**, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The **Little Club** has a fast show. **Ambassadeurs**, former Le Perroquet, is a roomy cafe, with ritzy black-an-tan show.

George Olsen at the **Club Richman** is the sensation of the night clubs, with turnaway business. Ben Bernie is doubling from the Roosevelt into the **Club Intime.**

The class spots are the **Montmartre** and **Lido**, the latter with the unique Fowler and Tamara as the dance features.

Van and Schenck are strong at the **Silver Slipper**, with an excellent supporting show. The **Everglades** is faring mildly; the **Frivolity** is continuing its usual healthy trade, and the inimitable Benny Davis at the **54th St. Club** always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the **Salon Royal**, now has Texas Guinan as co-star.

Up in Harlem the **Cotton Club** has a whale of a hotsy-totsy brown-skin revue.

Helen Morgan **has** reopened her new **Chez Helen Morgan** at the old 300 Club.

RECOMMENDED DISK RECORDS

Victor No. 2116—Get a load of Marion Harris cooing a couple of torch songs. "Did You Mean It?" which she did with Phil Baker in "A Night in Spain," and "The Man I Love," from the flop "Strike Up the Band," is the couplet, and done with a technique not to be encountered on every other disk.

Columbia No. 1161—Hurtado Bros. Marimba Orchestra from vaude feature two popular waltzes, "Diane," theme song of "7th Heaven,' and "Beneath Venetian Skies." A great record for the cocktail hour. Doesn't drive you to drink, inspires it.

Victor No. 2110—Ever hear "Nola" vocalized? Here 'tis by the Revelers. The popular piano solo has some trick lyrics set to it, and under the Revelers' treatment it is just as fetching with words as instrumentally. "Among My Souvenirs," which, like "My Blue Heaven," is a disease of the music business, is "canned" for the 'steenth time, this time as a vocal quartet by the same aggregation.

Edison No. 52155—"Among My Souvenirs" again, fox-trotted by B. A. Rolfe's Palais d'Or Orchestra, and "Rain," another popular piece, by Al Friedman's Orchestra from Yoeng's, also a Chinese-American eatery.

Brunswick No. 3676—Ray Miller and his Hotel Gibson Orchestra are spotted in Cincinnati. They broadcast on the wax a couple of snappy fox-trots, "Blue Baby" and "Yep! 'Long About June," to vocal trio accompaniment.

Columbia No. 1222—Cass Hagan and his former Park Central Orchestra and Al Lentz with his comedy jazzists are backed up with "Dear, On a Night Like This," a fox-trot ballad, and "I'll Think of You." In the first Lewis James vocalizes, and Lentz himself officiates in the latter. Both are corking dance selections and well done.

RECOMMENDED SHEET MUSIC

"My Ohio Home" "Little Log Cabin of Dreams"
"Night Club Rose" "Horse Feathers"
"Dear, On a Night Like This" "The Man I Love"

COLUMBIA PROF. DISCOVERS BRUNETTES

Peggy Udell's Reaction to "Love"—Dietz' Reaction to "Nerve"

The brunettes have it. From now on, gents, grab the dark ones.

No less an academic authority than Dr. William M. Marston of the Department of Psychology of Columbia University doped that out.

Howard Dietz, that demon publicist for Metro-Goldwyn-Mayer, determined for posterity or Louie Mayer to find whether the peroxides or the brunettes react the most emotionally to amorous scenes.

It was a coincidence that on Monday afternoon this all-important and eminently scientific experiment was held at the Loew's Embassy theatre. Equally a coincidence that "Love" is current at the Embassy, and that "Love" is Louie's feature.

Howard and Bernie Sobel, fellow-conspirators, i. e., publicity man, who Boswells for Zieg, rounded up the choice beauts from "Show Boat" and "Rosalie" and "Rio Rita." Bernie submitted them as subjects per se to Dr. Marston's professorial research.

Prof Looked 'Em Over

The professor looked all business Monday afternoon, and also looked 'em over, gels are gels. Those rheostats, voltage registers, ammeters, B batteries, spare tires, spark plugs and bar-rails (another experiment) seemed very up-and-up. It's not so far from a 116th street campus to Times square's wicked wiles, publicity stunts, wise cracks and dames.

With much serious intent Dr. Marston rigged up the props on a series of eight beauts, evenly divided as to pigment shading, and registered their respiration, blood pressure, nervous reaction and stock market quotations on the electrical apparatus.

After it was all added up and subtracted, the blondes had it. Peggy Udell was adjudged the one who most violently reacted to John Gilbert's necking with Greta Garbo on the screen in the clinches. The film "Love" was limited only to the s. a. biz. And Peggy did that in the theatre in front of the invites.

Dr. Marston's props are labeled a Bneumograph and a Symograph. And Peggy's a Bearograph.

The experiments took three hours, 14 news photographers and three newsreel cameras.

The blonde subjects were Beryl Halley, Jeanne Andree, Rose Gallagher and Claudia Dell.

Brunettes: Jeanne Ackerman, Flo Kennedy, Patsy O'Day and Peggy Udell.

Miss Gallagher and Miss O'Day opened the frolic.

"Lord" Help Him Now

Robert Whitman, alias "Lord Beaverbrook," alias a dozen other names, was convicted by a jury before Judge William Allen in General Sessions of grand larceny in the first degree. He will be sentenced on Feb. 8. He can receive ten years on this charge and must serve an additional five years which he owes the state on a previous conviction.

Whitman was convicted of stealing about $90,000 worth of jewelry and other articles from Mrs. Rose Burken, of Freeport, L. I., after he had made love to her in May, 1925. Mrs. Burken said "Beaverbrook" had accosted her on the street, addressing her as "Nora Bayes." The woman said she fell in love with his glib tongue and that he was a fast worker was evident by the fact that within two weeks time he had induced her to turn over her jewelry to have "it insured for her." Instead he pawned most of it and the rest he gave to Mrs. Virginia Cameron Martin, Washington society woman, whom he married and deserted on the same day, less than a month after he had dropped Mrs. Burken.

In giving his pedigree following his conviction Whitman gave his occupation as "moving pictures." He did not say in what capacity he worked or for what concern.

ON THE SQUARE

Hopeful Near Celebs

Couple of years ago, Alex Gard was just one of the many artists trying to pick up a living selling his drawings to the dramatic sections of the papers.

Last year, when the new Sardi's was opened, Alex was given the commission to decorate the side walls with caricatures of the celebrities. Of course after Harry Hershfield, Kelcey Allen and the standards had been done in color (Kelcey calls his a "portrait"), there was plenty of room for selection, this being left to Gard.

Consequence is he became a pretty much wooed man. Fellows who complained of his broken English began playing up to him. With his meals set for a year--his pay for the job—Gard kept on working and showed plenty of common sense by laying off of those who were too anxious to get their mugs hung in public.

Some of the boys are still making Sardi's for lunch every day just in the hope of being mistaken for a celeb.

Jack Osterman's Explanation

Jack Osterman's explanation about the printed report of his nite club jam with Betty Randolph, with the latter unknown to show business, is that he knows nothing of it. It's a press agent's frame, young Osterman says, he had no part. The story didn't break, according to Osterman, until three days after he had left Casa Lopez, where Osterman had been the floor m. c.

Miss Randolph is said to be a society woman. If so, there are more than one of that same name.

From the account Osterman bumped into her when leaving the cafe. The story later said she had lost a costly gem, also charging Osterman with having struck her. It's the latter Osterman wants to deny, saying he's had enough of that stuff.

Osterman claims to have given in his notice to Gene Geiger, of Lopez's Casa two days before the incident.

Young Hoffman Was There

Max Hoffmann, Jr.'s, busted ankle, forcing him out of hte Detroit company of "Good News" for several weeks, was not the result of a stage accident as first reported. Max got his injury in honorable battle with an obstreperous undergraduate in a Detroit cafe, who recognized him as the hero of the college show, and made insulting remarks about musical comedy actors having a nerve to impersonate football stars.

What the young collegiate didn't know was that Max used to play football himself in prep school days, and that he hadn't forgotten how to tackle. He soon found that out. Max came out with a broken ankle, but the college lad was smeared almost beyond recognition.

Hoffmann will rejoin the show when it opens in Chicago. Stanley Ridges is playing his role in Detroit.

Beaux Arts Ball Over at 8 a. m.

In fancy costumes much or less, 4,000 people swarmed all over Mrs. Astor's Inn on the highway Friday evening, the same night the Old Guard held its annual ball at the Commodore.

It was eight in the morning before the heavily dressed males and lightly-clad women left the Inn to itself and regular occupants. The Beaux Art's top was $15 per, with the Astor taking a good share from each for furnishing the place and fodder.

Stengel's Suicide

Squareites received a shock by the Sunday "Enquirer's" screaming scare-head, "Hearst cartoonist commits suicide," referring to Hans Stengel. Incidentally, the hooey about Stengel's ex-wife, whom he divorced, is sauce of apple, as is the reported info that he regretted being deposed as the New York "Journal's" dramatic critic, which post John Anderson now holds.

The inside is girl trouble.

Jane Cowl Walked Off at Benefit

The audience at the Shakespeare benefit at the Metropolitan Sunday night were puzzled by the strange behavior of Jane Cowl, who walked out on the stage to play a scene from "Romeo and Juliet," and walked right off again without saying a word.

It seems the electrician bungled things and failed to pick her up with the spot on her entrance.

Rollo Peters, playing Romeo, gave her the cue. When she did not respond, he gave it again. Miss Cowl still did not reply but walked gracefully across the stage and off on the other side, to the bewilderment of Mr. Peters and those out front.

On a Sunday Nite and Two

Sunday night. Broadwayite dines with his cutie. They dine late. Still too early to go "home." About time to take in a night club. They order the driver to Ben Bernie's. No doorman in sight. They open downstairs door, lights on in hallway up the stairs. They get to upper iron door, it opens easily to the twist of a knob.

They enter. Everything except a corridor light, dark. Apparent the place doesn't deal Sundays. But it looks like a lark. They stay up there, just a loving twosome, romp all over the room, enjoy themselves like a couple of kids, own the whole shebang.

After a whole lot of high-power amusement, decide to go to a hangout, where they can have music besides the sweet nothings they've whispered to one another. There they meet Bernie, taking a night out in a night club. They tell Ben. He says he'll "look into it." They say he can, but he'll never find out the half of it.

Monocled Girl at Nite Club

A shingled girl with her escort, also in evening dress, was noticed parked at the ringside of one of Broadway's best saw-dust night places the other night. She attracted attention because of a monocle. It remained in place, but not without some effort as the dame couldn't laugh without losing it. The idea of girls sporting monocles is said to be a Parisian idea.

When Talkers Split the Gross

Saturday night, at Carnegie, Dr. Stephen S. Wise went up against Judge Ben Lindsay, verbally, for about $16,000 gross, the split going evenly between the b. o. cards, win or lose.

The debate was on companionate marriage, at $7.70 top, and not worth it. Postcards were given the listeners who fell with a request that they turn in a written vote for their choice of spielers. Most of the capacity audience are said to have thrown away the cards.

Mr. Wise, who is a Rabbi otherwise, was thought to lead in the $7.70 talkfest. Judge Lindsay seemed some what vague, especially to those who had not read his book on the same subject.

Neither of the speakers evidently had had much experience in the New York's midtown section, where companionate marriage is even too common for landlords.

Jessie Reed in Loop

Jessie Reed, another of those former "Follies" girls and mostly entitled to notice through having been in her stage day the highest salaried chorus girl anywhere, is now bumping around in Chicago. Jess looks to have aired No. 2, who lived somewhere in Indiana and on a farm. Her first was a bird from Cleveland and who had a name but not the dough that should have gone with it.

Carlotta Monterey is reported due for the altar pretty soon, in the marriage way, with the $2 license getter unannounced. He is reputed of some profesh standing in the writing way.

B'way in Yiddish

A "Broadway column" has been proposed for one of the Yiddish dailies on New York's East Side.

While the matter of translation is annoying at present to the promoters, they think they have an out inasmuch as Yiddish reads backwards anyway.

WORTHINGTON BUTTS SON

Child Arrived Jan. 21 in Los Angeles —Parents Known On Broadway

Los Angeles, Jan. 31.

A son was born to Mr. and Mrs. Withington Butts here Jan. 21, at the Lying-In Hospital.

Mrs. Butts was professionally known as Rosalie Ceballos. She is a sister of Larry Ceballos.

Both the parents are known on Broadway. Mr. Butts has been around Times Square for a long time.

The Butts have been married for some years. They came out here to live about two years ago.

GOLDEN'S OWN CLUB

Orchestra Leader Taking Possession of Knickerbocker Grill

After a number of years as the band feature of the Hotel McAlpin, New York, Ernie Golden resigns this week to open at his own nite club, Knickerbock Grill, on West 42d street, Feb. 6. Associated with Golden will be H. Z. Pokress, formerly head of the Mineralava beautifier; Harry Feinberg and Mike Friedman, with Golden in general charge.

The WMCA radio artist is instaling a WOR wire for the broadcasting of the Golden orchestra's dance music. The grill, under its new management, will endeavor to re-establish what was at one time a foremost metropolitan institution.

Golden's orchestra will officiate for lunch from 12-2 as well as dinner and supper, with Golden coming onto the scene at dinner time. Dorothy Braun, Embassy Boys and Madeleine Soisson will be in the show.

Golden rebelled at the McAlpin's lack of publicity and other reasons. He also found it difficult to double into the outlying picture houses. These bookings were valuable to the leader, who was in demand because of his radio rep.

Restaurant Mgr. Brought Back on Theft Charge

John Compton, 55, formerly night manager of Thompson's restaurant, 747 6th avenue, was brought back from Binghamton, N. Y., by detective James (Judge) Fitzpatrick of the West 47th street station. Compton, Fitzpatrick stated, decamped with the restaurant receipts, $160 on the night of Oct. 3.

Compton was arraigned in West Side Court. He pleaded not guilty. Waiving examination he was held in $1,000 bail for the Grand Jury.

Fitzpatrick learned that Compton's home city was Binghamton. He wired the chief of police there and Compton was arrested. He told Fitzpatrick that he hadn't robbed the restaurant owners. "Bandits stuck me up in the restaurant and I feared to notify my superiors," averred Compton. The latter lives at 62 Main street, Binghamton.

The Perfect Husband

A label of The Perfect Husband, according to Times Square standards, has been mantled on the following fellow under these circumstances:

Seated on a chair in the parlor with his wife in the adjoining bedroom, in bed, she asked him for a glass of water.

"No ice or water here," he replied.

"Please give me a cigarette, then, dear," she requested.

"Not a cigarette in the house," he replied, without moving from the chair either time.

In the morning the wife found plenty of ice, with several boxes of cigarettes on the table.

LOOPING THE LOOP

(IN CHICAGO)

A girl now playing legit in Chicago and just divorced from her artist husband on desertion charges, didn't reveal in court her vain efforts to keep the marriage off the rocks.

After happily married for five years, the girl was knocked dizzy when her husband came home one night and told her he had just met another dame he loved twice as much.

Sacrificing her pride, the wife suggested he live with the new girl a while and if it was just a flash affair he could come back home. Hubby oked the idea, but later returned to say he thought he should marry the other woman. The wife was grief-stricken, but suggested that her husband blow out of town and she'd fix him-up with a divorce on desertion charges so he could marry the girl.

He did. And she did. But she had hoped he would come back.

Picture Worth 10c Extra

A south side picture house band leader is trying the boloney, mingling with the lobby crowd after the show to help on with coats and exchanging greetings.

"How'd you like the show, sir?" he asked one customer as he adjusted his coat for him.

"The picture was okay," replied the stranger, slipping the maestro a dime.

Before transferred from the Oriental to the Chicago theatre, Milton Charles, solo organist, put Paul Ash's hangout in its place with the following hot rhyme on the screen:

"I am go-ing to the big Chi-ca-go
Where your ma and pa go."

(Some time ago a Variety reviewer mentioned the Oriental's trade was almost exclusively juvenile and in return got a chilling social rebuke.)

Billy DeBeck's Offsprings

Billy goats, nanny goats, horsefeathers, OKMNX! The Billy DeBeck offsprings are taking Chicago by storm. Grand Angoras, Deputy Angoras and Exhalted Chapters are springing up every where. Poets and bards are penning inspired creations to the nation's latest fraternal order which sprang to greatness overnight. Abe Ohlman of the Forster music publishers, in collaboration with Charlie Newman and Buddy Fields was seized with inspiration, result—"Horsefeathers," the fraternal song. Billy DeBeck, the creator of Barney Google, Exhalted Angora of the order, is of Chicago and during his Chicago days organized the "Bulla Bulla" club.

Joe Lewis' Snapping Suspenders

Joe Lewis' accident was a tough affair but since then the night club star has been getting proper recognition. Joe now has a night club and a cigar named after him, besides the crowning glory of having his monicker emblazoned on a snapping brand of suspenders.

Sam Insull's Easy Pay-Off

Samuel Insull, capitalist of capitalists, patron of the arts and good business man, who frequently indulges the theatrical whims of Mrs. Insull, some time ago permitted her to take over the Studebaker theatre. Mrs. Insull had her fun playing with it, the dramatic arts, and stagecraft.

Recently Mrs. Insull tired of playing high-brow angel and Mr. Insull let the play move out, despite "The Play's the Thing" and an annual loss of between one and two hundred thousand dollars, preferring to pay the $100,000 per annum rental for a vacant house until the lease expires.

But the Insulls are friends of show business. The capitalist's latest hobby is the erection of a new home for Chicago's Opera, occupying an entire city block and costing $20,000,000.

Newest local band sensation is Guy Lombardo and his Royal Canadians, brought here several weeks ago from Cleveland by Al Quodbach for his Granada cafe. Quodbach's south side night club is doing the best business in town with the band proving an ether plug and attraction over WBBM.

The Loop's Great Loss

The Loop lost a great little guy when Abe Jacobs, the best known and liked man that ever ran the works back stage, was laid away for eternity. Abe was internationally popular, but in the Loop, a fixture. Abe was there before the fire that destroyed Chicago in 1870 and he stuck in the Loop until a few days before his noble heart stopped. More than 60 years is Abe's record as a loophound. His mother opened the first grocery after the big flames.

Hardly an acquaintance of Abe's will not affirm that Abe was the soul of honor. Yes, he was gruff and hard and had many a battle, but he was usually right. If Marc Antony had been among the loyal friends and kin who followed Abe to the soil the other day, he would surely repeat "This was a man." He walked with kings and mobs and always retained his virtues. No man known by the common phrase "square guy" ever deserved the title more than Abe Jacobs. Nature turns out but few men of rare individuality and personality, but Abe was among that few.

Abe started as property boy at the Olympic about 50 years ago under Kohl & Castle. Later he became stage manager for all Kohl-Castle theatres, remaining with the firm until a few years ago when the Orpheum took over the Majestic to make a grind out of that beautiful theatre. Men with small minds quaked before Abe's dominant personality, so he stepped out to save them embarrassing moments. He retired a couple of years ago, well heeled but lonely. His old pals scattered and passed away, he laid down for the long sleep after sixty-three years of action.

The wife of a m. c. in a downtown picture house has been attending rehearsals for some time, giving her opinions freely and rushing backstage after the first show for distribution of final judgment. The producer in the same house is married, with his b. and c. also taking part in rehearsal supervision. Acts tickled flaming red.

Operator's Lunch Solution

A booth operator scheduled for relief at 6 p. m. waited until 8 for the next operator. With the relief still not in sight, he sent an usher out for sandwiches. Back came the usher with the manager, who explained ushers were for ushing only, not errand boys for operators.

Words appearing futile. Operator stopped the film mid-reel and announced the show wouldn't go on until he ate. And another thing, why couldn't the manager go out and get the sandwiches?

The manager got 'em.

Gangland's Sentence—Exile!

Gangland justice—exists! A few days following the dastardly attack upon Joe Lewis, premiere cabaret entertainer, other "exclusives" of Gang-land's "400" learned who it was who had crushed his skull and slashed his body with knives. Gangland's chieftains called a council. In solemn meeting this inquisitory board weighed the fate that should be meted out to the assailants of cafedom's idol.

Drastic were the suggested punishments but the trial board, warning against new police records, issued its edict.

This edict was not tempered with mercy but with caution. The trio was notified the following day that exile, permanent exclusion, from Chicago and the County of Cook, Illinois, was the sentence.

"And--woe betides you if you ever return" cautioned Gangland.

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40 YEARS AGO

(From "Clipper")

Minneapolis apparently wasn't such a hot show town, even back in 1888. Sackett & Wiggins had taken over the new Hennepin and had bent every effort to making it a success with high class attractions. But to support it they had to draw heavily from the profits of their dime museum properties. The mortgage upon the Hennepin was foreclosed and it looked as though it would be a receivership for the dime museums.

New York was in the midst of a crusade against theatres. Mayor Hewitt had ordered prosecution against the Palm Gardens for its Sunday entertainment, but this case was thrown out of court. Five Bowery museums paid fines of $250 each for immoral exhibitions.

A law suit arising out of royalties, discloses that the usual playwright contract called for a flat sum ($300 a week in this case) and 20 per cent. on the gross above $3,000.

The Broadway theatre was nearing completion at 41st street and Broadway, and was said to be the last word in theatre design. Fanny Davenport in "La Tosca" was scheduled to open the house in two weeks.

Robert Grau returned from Paris with the announcement that Sarah Bernhardt would make another American tour in 1891 with a new play by Alexander Dumas.

Frank Damrosch married Hattie Mosenthal, niece of a famous piano soloist.

James Owen O'Connor was the clown of show business. This time his leading man in "The Marble Heart" walked out on him in Syracuse, and without notice he staged "The Merchant of Venice," playing Shylock himself to the hilarious amusement of his audience.

LITERATI

(Continued from page 26)

in a sanitarium on Long Island, it is doubtful if he will return to active duty.

Victor Polacheck, former general manager of circulation for Hearst, has replaced Merrill as general manager of the publisher's morning newspapers.

Irony

In handling the story of Thea Marovsky, the Russian singer who committed suicide after reading the bad press notices following her recital a week ago Sunday, the dailies and the sob columnists played up the pathos heavily, but missed the most ironic point of the yarn.

The girl had an appointment with her manager who was to meet her at her apartment at three o'clock Monday afternoon to discuss plans. The manager was delayed and was also unable to reach her by telephone. When he had not arrived by four o'clock she left the apartment, convinced that the unfavorable notices had caused his desertion, to go to a friend's house in Brooklyn, wrote her farewell note and killed herself. While she was making her suicide preparations in Brooklyn, the manager arrived at her apartment with a sheaf of contracts for further recitals.

"New Yorker" Laid Off

A recent drawing of Pete Arno's got side-tracked when submitted to "The New Yorker," but not before proofs were run off and privately distributed.

Subject was a harem swimming pool with dames swimming around au naturel. Two eunuchs alongside the pool but facing the other way, seemed to be more interested in conversation, with a caption of one saying to the other:

"Did you hear about my operation?"

BANKERS AND THEIR CONTRACTS

A puzzling question must have arisen among many who may have read in Variety last week of bankers deciding upon executive moves for picture house chains, without consulting the executives of those circuits. First thought is how much power do bankers demand when financing show deals?

It appears to be a matter of contract with some bankers. That is, the contract they enter into with the firms financed. From accounts this agreement often contains a voting trust provision that gives the banking house full authority in movements of importance by or for the chain or show concern.

In some instances the contract must be abnormally binding. In other cases of financing, the bankers, while protected, do not appear to have the throttle hold. But where bankers advance money to promote, expand or purchase it's not unreasonable to expect they will demand protection, for their money and for the properties represented by it.

Whether the show business likes the bankers or not, they appear to be increasingly more required by the showmen. There has been no deal of magnitude of recent times within any division of the show business that has not invited the money men into it. And the more money that pours in from the outside, the stronger the outside influence in the show business becomes.

A late and delayed departure into the banking circles is Keith-Albee. That chain got in mostly with the bankers through its recent merger with the Orpheum Circuit. E. F. Albee for years was one of the most steadfast amongst show people to declaim against the banking influence or dictation in the show world. But he succumbed. Others, who also had to, could not hold out so long.

Just how the bankers see the show field is a semi-secret. Bankers here and there have admitted that the show business (picture particularly) has been the most profitable industry, to them, that they have monkeyed with in years. That is on the bonus, premium and interest end. It doesn't take in the Stock Exchange and manipulation. Bankers as a rule are either bears or bulls, but they are both in handling show business stocks for their ups or downs.

There may be bankers who don't concentrate as heavily as others upon prices or quotations. There may be those, even if they are not known. Others don't sit back so quietly. The latter seem to think first of what may be done in the way of chalk marks or ticker tape, and afterwards of the show people.

As the bankers in part anyway, appear able to manipulate the theatre chains or concerns they are financing, without conference with the circuits' heads first, so they may be able to and with much more ease, maneuver the stock market or quotations with those same chains' or concerns' stocks.

But the bankers are in and they are going to stay in. For the longer they are in the show business, the longer it seems, it will be before they can be paid off. And perhaps the bankers don't want to be paid off. If it's so good in the first place, why not the second, third, and so on?

INSIDE STUFF

ON PICTURES

An enterprising distributor of automobiles on the coast conducted a post card campaign of advertising and used the Los Angeles phone directory for a mailing list. The cards were written to make the impression they were sent by a friend. Harry Wilson, press agent for Inspiration-Carewe Productions, must have received one of these cards, as he is now doing the same thing for advanced exploitation on their forthcoming production of "Ramona."

Wilson plans to send a series of six postal cards six consecutive weeks to 15,000 exhibitors throughout the country, involving an expenditure of about $6,000.

A scenario writer had trouble with one of the independent producing companies on the coast over payment of moneys due her. The writer placed her complaint before the Screen Writers' Guild for action, but was not satisfied with the progress made and turned the case over to the Acadmey for attention. The producer involved is not a member of the Academy and is said to have informed the conciliation committee of the latter he would have nothing to do with them on this or any other case.

The producer is also declared to have advised the writer to place her complaint against him with the Screen Writers' Guild, and admitted that organization was the only one able to separate him from any cash alleged due writers.

Fatty Arbuckle is not going out in the comedy, "Excess Baggage." He says that an audience for him in a $3.50 top play is too doubtful and he prefers to stick with the pop price field, whether screen or stage. Fatty made an appearance some months ago in a legit revival on Broadway (comedy) that did not fare well.

Arbuckle as an act has been booked until March 10, when he sails for Paris, for four weeks at the Empire, there, then going to Berlin for another four weeks. Franklin Batie, singer, is joining the stage turn.

A New York woman in conversation recently inquired if during the preparation of a story for the screen or while it is in process of making, any woman or women were called in for an opinion from the feminine point of view. No one present could enlighten.

The speaker said she thought if that were to be done regularly there would be more pictures directly appealing to women. As a constant theatregoer she complained of a neglect in that respect in any number of pictures. Many of them, she said, with but a few twists, would have carried a much greater urge for the females.

As far as information amongst her listeners was contained, one said he had heard of some studios calling in a general assembly of lays, including women, to pass upon pictures after they had been completed but the studios found this observation of no practical value. Each of the lays attempted to become a critic and offered no suggestion worth while. Whether the studios have what might be called professionals among women to look over the preparation and watch the picture develop no one could tell, nor did any one know if there are women in the Hollywood section eligible for that purpose.

One of the smaller distributing organizations which has a nominal supervision and jurisdiction on all scripts continually has trouble with its producing units on the coast. They stall until the last minute and then rush into production without an okay on the story. The condition exists through east and west scenario editors of more or less equal authority.

An A. P. despatch in New York dailies with a Berlin date line mentioned "Chang" as having been produced by the King of Siam's brother. Possibly broth is one of the natives in the picture.

Another old-fashioned director who failed to keep abreast of the times was given another chance to direct for one of the large independent operators on the coast. It was a dog story extolling the virtues of "Puppy" love. When the picture was completed the local critics, out of sympathy for his long siege of unemployment, praised the picture highly, and through this the producer fired him. The broken down director is now trying to peddle a story which he has worked eight years to write and will not sell for less than 65 grand.

An exhibitor with a sense of humor features this sign in front of the 55th St. Cinema, "Closed for altercations with builders, contractors and movie moguls. Will open when, as, and if, completed." This is the converted stable art playhouse which Mike Mindlin and Joe Fliesler, operating the 66-5th Avenue Playhouse and the St. George, Brooklyn, both of the art type of theatres, have taken over. Louis Lusty, formerly with Riesenfeld, will have charge uptown. Isadore Cohen is the 5th Avenue Playhouse manager. The 55th St. Cinema will open with "Monell," Hungarian feature, marking its American premiere.

The same gag of free ciggies and beaucoup caffeine still goes in all the little movie theatres.

ON LEGIT

Through Hearst's New York "Daily Mirror" plugging so strongly for the Ziegfeld attractions, padding its amusement pages with free pictures and type for the several Ziegfeld musicals, several of the dramatic plays along Broadway are reported to have withdrawn their advertising from the Hearst tab.

Victor Watson is managing editor of the "Mirror" and as usual, probably taking his instructions on those things.

Chamberlain Brown's so-called "repertory" company, which opens at the Cosmopolitan next week, is the same stunt which another casting agent, Murray Philips, originated and tried around Times Square with little luck last summer. Phillips lined up good players then idle and presented a flock of them in revivals of old pieces.

Brown is doing the same thing. His first piece is "Mrs. Dane's Defence," which has Helen Menken, Alison Skipworth and others in it. Inasmuch as it is all being handled out of the Shubert office, it is figured that the thing is in reality a Shubert enterprise with Brown as another of their producing blinds.

Brown is using a $2 top, which can gross a fair sum in the sizeable Cosmopolitan.

Wilella Waldorf is now dramatic editor of the "Evening Post," New York, with John K. Hutchens reviewing pictures for that sheet, as Miss Waldorf formerly did.

When John Anderson left the "Post" for the "Journal," Robert Littell accepted the post of critic but Miss Waldorf was assigned to handle the daily news notes and the job of editing the Saturday page.

On the New York "Journal" Anderson is just writing reviews and sending them down to the plant. Same sort of stuff, too, that he used to write in the "Post."

England's Picture Way Out

England ought to stop complaining about American pictures. Whines, complaints, objections, criticism, sarcasm, threats, quota this, quota that, promoting this, floating that. And not a picture on a screen that means anything. They huff and they puff, but whose house is being blown in?

It is under England's nose to establish its picture industry and help itself, politically, in the movement. Nothing has been done about it. America would probably aid if permitted to.

The solution is a super picture on the founding of each of Britain's three Dominions—Canada, India and Australia.

A series of three pictures to cost around $1,000,000 apiece and each to take a year in the making. On the formula of "The Birth of a Nation" and "The Covered Wagon." Each with love story but historically based on fact. All $2 road-show pictures to be exhibited around the world and eventually reaching points that all the British propaganda ever turned loose couldn't touch.

And the Keynote is the British government. For such an undertaking its cooperation would be imperative. Other principal questions are could England do it alone and could anyone persuade her to forget her Navy for one pig picture? The answer to the first questions is No, and to the second, probably not.

Put British money behind the venture, import American technicians and prove to the government the value of cooperation for such an enterprise, and England would begin to get off its celluloid treadmill. It would have something to both work and follow up on. If they don't want the Americans, send for the Germans. For England can't put it over alone. The necessary technical skill isn't on home soil.

If England doesn't want to do it, there is probably not one major American producing company which wouldn't leap at the chance, on the grounds of sound business, a big picture and a friendly gesture toward Britain.

"Trade follows the film" is a slogan pictures have brought about and is one of Britain's worries. Politically, then, isn't it reasonable to suppose that a big picture made by England on India would draw the bonds closer between mother and disgruntled child? Likewise, Canada and Australia equally as appreciative?

Politically and financially sound. Financially because there is a world market for good pictures, regardless of country, and each of these subjects is epic, vital and of adventure. Of interest to all nationalities if well made. Also because that while the second two pictures are being made, the first one would be turning in revenue.

Would the Prince of Wales sidestep at least one scene in one of these pictures? Isn't it likely that Kipling would allow his name and perhaps his brilliant mind for the story on India? Possibilities are almost unlimited.

A tremendous undertaking necessitating specialists all the way down the line, from selling the idea to Britain to cutting the picture. America has a number of directors who could do it, Germany a couple and England none. It could even be done with an All-English cast, something United Kingdom pride might insist upon.

It is the obvious thing for England to do, to set an important industry that now is not even established within its own possessions.

Then, with England herself setting the path, let the trade follow or admit her film insufficiency for all time.

CHI COPS NIP LOBBY SELLING

Make 6 Arrests—Specs' High Pressure Methods

Chicago, Jan. 31.

It has apparently occurred to Frank Peska, city prosecutor, that a municipal code prohibits the street sale of amusement tickets in Chicago, for on Friday evening (Jan. 27) police from the prosecutor's office, garbed in plain clothes, mingled with the theatre crowds on Clark street and made arrests. Six men were taken and charged with ticket scalping.

Prosecutor Peska's activities continued the following night, two more of the racketeers being apprehended. Peska says the plain clothes boys will mingle nightly until the practice has been discontinued. All the men arrested admitted their's was a good "graft," stating they averaged $30 or better on week days and over $50 on Saturdays.

Ticket scalping and its attendant undesirable features is nothing new to Chicago. Florence Couthoui, pioneer Chicago ticket broker with stands in various parts of the city, during last year's newspaper campaign against the scalpers, stated that if theatres would make war on lobby scalping, Chicago patrons would have no grounds for complaint. Chicago's Shubert office, some time ago, threatened to disbar the Couthoui interests, charging that the Couthoui firm favored Erlanger here. Shuberts endeavored to prove the indies were disposing of more tickets than the Couthoui offices. This was proven a physical impossibility unless the indies put their agents in front of the theatres. Couthoui's brokerage is confined solely to hotel stands, clubs and buildings, and no street sales have ever been permitted.

Tendency of the independents to cut-rate tickets in front of local theatres was uncovered here sometime ago. Agents of the independents, working the theatre lobbies, have become nuisances by buttonholing prospective buyers and high-pressuring them. Not infrequently the seats purveyed in this fashion were found to be inferior and playgoers believed themselves victimized.

$12,000 FOR DEBATE

The Judge B. Lindsey vs. Rabbi Stephen S. Wise debate on "Companionate Marriage" at Carnegie Hall, Jan. 28, was attended by 3,300 people to a gross of $12,000. Leigh Emmerich staged the set-to on a $7 top, selling out in advance.

Audience adjudged Judge Lindsey, the "pro" debater, the winner, according to mail ballots.

Customs Take Two Off "Desert Song" Train

Newport, Vt., Jan. 31.

Norman Zelig and Mary Harrison, understudy, both with the "Desert Song" company, were taken from the train here last week as the show was en route from Montreal to Boston by immigration officials.

Zelig was found to be a Russian who had smuggled himself into this country from Canada in 1920. He was returned to the Canadian side of the border, leaving his wife and family in New York City.

Miss Harrison was found to be a Canadian. Later she was allowed to proceed to Boston, when she had satisfied officers she had been legally admitted to this country.

Wilton Lackaye Better

Wilton Lackaye, who suffered a nervous collapse several months ago, is on the mend. He was able to leave his home for the first time last week.

The veteran star was rehearsing with a play when stricken early this season.

Youmans' Theatre

Vincent Youmans' own theatre on Seventh avenue and 55th street will be erected on the site of the Hotel Grenoble.

The 28-year-old composer-producer is at present abroad in Berlin.

"Patriot," Flop, Cost $100,000

Gilbert Miller's production of "The Patriot," a widely heralded production, closed Saturday after a week and three days. Two important players, Leslie Faber and Madge Titheradge, were especially brought over from England for it.

Miller's loss is said to be well over $100,000 on the production, partly regained by the sale of the picture rights to Paramount for a sum reported at around $75,000. The show was figured so important that a special souvenir booklet was gotten up, costing plenty and being put on sale with few takers at the theatre.

The play was a great European success, but a good many roles were cut for the American production as too rough. One of these had the Mad Czar in fits of temper which showed him to be much nuttier than the play indicated.

Paramount probably was also interested in the stage play.

Shakespeare Benefit at Met., Society Event

The benefit staged at the Metropolitan Sunday afternoon by and for the American Shakespeare Foundation, brought out an enormous society attendance. It provided an opportunity for nearly all the stage stars to do bits of their favorite Shakespearean roles.

Probably there never has been a larger assemblage of eminent stage stars in one performance. It started with a prolog spoken by Margaret Anglin to a sumptuous tableau of all the characters in Shakespeare-in-one-volume which put a period to the performance in a blaze of glory.

In between George Arliss and associate players did a scene from his production of "The Merchant," Beatrice Lillie played Audrey from "As You Like It," Alice Brady as Ophelia did the mad scene from "Hamlet," Walter Hampden gave Hamlet's advice to the players, Alexander Moissi sang a song from "Twelfth Night" and innumerable others did bits from the Bard's works.

Finally Mrs. August Belmont made a graceful speech, introducing Dr. John H. Finley, who among other things is an editor of "The Times" and a Shakespearean student of note.

Elsie Janis did an imitation of John Barrymore singing "Bananas," that being the nearest she could come to the classic atmosphere, and right next Queena Mario and Armand Tokatyan, of the Metropolitan Opera, sang the duet from "Romeo and Juliet." It was that kind of an afternoon.

Names that shine in the Broadway electrics were programed in minor roles and maybe there were stars among the supers.

In Minor Roles

Sidney Blackmer, Henry Hull, Margalo Gillmore and Estelle Winwood had what amounted to thinking parts in a scene from "Midsummer Night's Dream," which alone made it a memorable occasion. Helen Gahagan appeared in the "Forest of Arden" scene, although she had to take a late train to make a dress rehearsal in Philadelphia.

The feature of the program was a Shakespearean medley, called "In Shakespeare's Garden," a garden setting with the Bard seated at a writing table in silence while his characters appeared in brief scenes. Among these, to mention only a few, were Edith Wynne Matthison, Vivian Tobin, Pedro de Cordoba, Margaret Wycherly, Julia Arthur, Madge Kennedy, Jefferson de Angelis, Clarence Derwent, Ernest Lawford, Peggy Wood, Eva LeGallienne, Minna Gombel, Jane Cowl, Katharine Cornell and Basil Rathbone.

The American Foundation is engaged in a campaign to raise $1,000,000 toward the fund to build and endow a memorial theatre at Stratford-upon-Avon, which, take it from Dr. Finley, may be pronounced with an "A" as in "wait" or as in "avenue."

The Met benefit realized around $34,000.

EDDIE CANTOR ILL; "FOLLIES" CALLED OFF

Ziegfeld Show Not in Philly—2 or 3 Benefits Each Sunday Slip Eddie

Eddie Cantor will not be able to play again this season, according to his physician, Dr. Alex L. Louria, of 149 New York avenue, Brooklyn, who says that as soon as he has sufficiently recovered from the attack of pleurisy now confining him to his home, he will have to go south.

Ziegfeld's "Follies," to have opened in Philadelphia Monday, has been officially disbanded, according to Equity, and paid an extra week's salary in lieu of notice. All further booking for the show has been cancelled.

Cantor has been ailing all fall, laying off several days just before "The Follies" closed at the New Amsterdam in November. He weakened his condition by playing two or three benefits every Sunday night, despite the warning of Dr. Louria that he would break down. Last Friday he played the Actors' Fund benefit while quite ill, with his back strapped up to ward off the pleurisy that threatened him.

Cantor's ailment is described as chronic pleurisy. Saturday in Newark it was expected the Phila. engagement might be suspended, the chorus girls being ordered to report at the Ziegfeld offices at four Monday afternoon.

The crew, five 70-foot baggage cars and several principals went on to Philadelphia. They were ordered back late on Monday.

The "Follies" was an expensive organization. The show played to $35,000 last week at $3.30 in Newark without profit. That applied to the Boston engagement which also ran around $35,000 weekly. At Philadelphia bigger takings and a profit was practically assured.

The show was booked to play the new Erlanger there.

Gaige, Book Publisher

Crosby Gaige, show producer, is going into the publishing business in a big way. The producer will soon bring out under his own imprint nine volumes of poetry, fiction and miscellaneous literature, all in limited editions and most of them signed by the authors.

Included in the list are "Letters of Joseph Conrad to Richard Curle," 150 hitherto unpublished letters of the great novelist; a novel by James Joyce called "Anna Livia Plurabelle"; "At First Sight," a short novel by Walter De la Mare; "Reminiscences of Andrea," by Gorky, translated by Katherine Mansfield. An item of interest locally is a volume of the poems of Helene Mullins. Miss Mullins is a frequent contributor to columnists in the dailies.

The books will range in price from $7.50 to $22.50 a copy. Bennett Cerf and Donald Klupfer, publishers of the Modern Library and the Random House books, will handle the distribution for Gaige.

Gershwin's G.O. Selection Jewish or Black and Tan?

"The Dybbuk" as a grand opera for next year is a possibility.

George Gershwin, it is said, is undecided between the Jewish play and "Porgy" for his first operatic attempt. He may go abroad to study first.

Jessel $25,000 Per Film

Los Angeles, Jan. 31.

Tiffany-Stahl has George Jessel for two pictures to be made for its '28-'29 program.

First will be an original, "Schlemiel." The deal for Jessel's service was started when M. H. Hoffman was in New York.

Jessel's salary will be around $25,000 per picture.

"Lurie" Now "Geary"

San Francisco, Jan. 31.

The Lurie theatre, often christened and much-managed house, will become the Geary theatre in honor of the street it's on.

Operation of the house passes to Homer Curron (local) and the Shuberts. It is owned by Louis R. Lurie, millionaire realtor.

DALE'S DENIAL DAMPER

The rumor Alan Dale is to retire as dramatic critic of "The American" seems covered with moisture.

Dale is said to have told the anxious ones he isn't.

Cinsy Censored 'Lulu Belle' Cops at All Performances

Cincinnati, Jan. 29.

"Lulu Belle" finished its engagement at the Grand Opera House last week on probation. It scarcely missed being ordered beyond the city limits as an undesirable, so displeased was City Manager Sherrill with the play.

From Wednesday matinee on two policemen, one in plain clothes and the other in uniform, sat in at each performance and observed closely that dialog and situations contained in the "censor sheet" with which they were armed were omitted by Lenore Ulric and her company. Miss Ulric responded graciously to the censorship commands by Sherrill.

Not a word about the municipal pruning appeared in the local press.

The show opened Monday. The next day it suffered severe criticism by the four dailies, and came in for additional panning in the editorial columns.

Among the material cut out was the part in the cabaret scene where the dusky dancers were permitted to carry on freely; also the line following this scene of "This ain't no hotel."

Show grossed very well on the week, thanks to a clever piece of advance work by Milford Unger, manager of the Grand. He pepped up the advance sale considerably by advertising six days before the opening that mail orders were so heavy purchases of seats must be made at the box office.

HARRY MILLER RELEASED

Warrant on Peggy Hope's Complaint Is Withdrawn

Los Angeles, Jan. 31.

After making an investigation into the back stage battle at the Mayan between Peggy Hope and Harry Miller, who appeared in "Sunny," Deputy City Prosecutor Concannon released a warrant for Miller's arrest.

Miller appeared before Municipal Judge Bush and pleaded not guilty to an assault and battery charge. He was allowed to go without bail, and trial was set for today (Wednesday).

Meantime, Miller filed a battery complaint against Miss Hope.

Three Fight Plays

Laurence Stallings and Herman J. Mankeiwicz, both of Paramount, have turned collaborators. They are working on a prizefight comedy, said to be based on incidents in the life of Stanley Ketchell.

Another pugilistic play is called "The Fight Racket," by Hy Daab and Ted Paramore, Jr., the latter the author of "Set a Thief," last season. Then there is "Knockout," Crane Wilbur's adaptation of a French comedy of the ring, which Al Lewis is holding for next season.

"Diplomacy" in Chi

George Tyler has switched bookings on his all-star revival of "Diplomacy," playing Philadelphia this week. Instead of a flock of week stands, the show will play Brooklyn and Washington and then Chicago for a run, either in the Blackstone or the Illinois.

The Irish Players will follow one week behind "Diplomacy." Through a special arrangement with Equity, the Irish Players are laying off this week.

"WAY OUT" STOPPED

"The Way Out" was scrapped in rehearsal last week with the cast receiving two weeks' salary.

It was to have been the initial production of Ernest Haring, who authored. Haring withdrew the piece from rehearsal upon the claim that it needed revision.

5 AMBITIOUS P. A.'S

Five press agents have declared their intentions of becoming producers. They are, in addition to Bob Wilder, already announced, Tom Weatherly, Alex Yokel, Bela Blau and Joe Phillips.

Some have capital and some have plays.

WAGNER GETS DIVORCE AND ALIMONY REPRIEVE

Case of Wealthy Baking Company Head and Fritzie Qualters Front-Paged in Detroit

Detroit, Jan. 31.

The Wagner divorce case, featuring Mrs. Gertrude (Fritzie) Wagner, ex-showgirl and sister of Tot Qualters, once a noted Winter Garden beaut, has been completed in local Circuit court, with Adolph B. Wagner awarded a divorce and relieved of the payment of alimony by Judge Theodore Richter.

The case, on trial for three weeks, received more publicity than any similar litigation here in years. The salacious charges filed by Wagner against his chorus girl-wife and sensational details in testimony, front-paged the story daily.

Wagner, former partner in the local Wagner Baking Co., and Fritzie Qualters were married in 1922. Wagner charged his wife with extreme cruelty and subsequent infidelity. Clarence E. "Bud" Hamilton, of this city, was named corespondent.

Besides a sister of Tot Qualters, Mrs. Wagner is a sister of Joe Qualters, now here for the Remick Music Co.

6 SHOWS "BLOW"

Whereas "It Is to Laugh" was suddenly reorganized after closing, three new attractions went off the boards last Saturday. Three other recent entrants will depart this weekend, and the Reinhardt German players, slated to close last week, are in their final week at the Cosmopolitan.

"The Patriot," presented by Gilbert Miller at the Majestic, was taken off Saturday after playing one week and three days. A fine production with no popular appeal, its continuation was regarded financially hopeless.

"THE PATRIOT"
Opened Jan. 19. Vocabularies worked plenty on this one, as the critical boys tried to explain that it was good, but not as good as it might be.
Variety (Ibee) said: "highly commendable effort, but popularity doubtful."

"A Distant Drum," presented at the Hudson by William Harris, Jr., was similarly removed, staying only a week and two days. That was apparently enough to convince the manager the show had no chance.

"A DISTANT DRUM"
Opened Jan. 20. No enthusiasm among first stringers.
Variety (Abel) wrote: "sounds a weak clarion call for the box office."

"Carry On," presented by Carl Reed, was another fatality last Saturday. It played at the Masque for the solo week and was recognized as hopeless for the boxoffice.

"CARRY ON"
Opened Jan. 23. Hammond ("Herald Tribune") pegged it "decrepid old graybeard." Osborn ("Eve. World"), "one of the worst."

"The Silver Box," presented by Henry Baron at the Morosco, will close at the end of its third week. Business started around $5,000, thereafter sloughing off.

"White Eagle" presented at the Casino by Russell Janney will close Saturday. The engagement lasted only six weeks. Takings were around $14,000 and less last week. Poor at $5.50 scale.

THE WHITE EAGLE
Opened Dec. 26. A second string assignment.
Variety (Sid) wrote: "Colorful and tuneful enough to make it a success."

"A Night in Ireland," something of a hodge-podge entertainment at Daly's, will go off after two weeks. "The Prisoner," announced to close in the Village last Sunday, holds over this week and is desirous of moving uptown. "Mongolia" will be succeeded at the Mansfield next week by another attraction, but the manager of the former is reputed to be seeking another berth.

HOPKINS' SHOWS IN INDIE HOUSES BACK OF SHUBERTS' CHI MOVE

Lee Shubert's Reported Road Rights to "Excess Baggage" in Reprisal Show of Stage—Beating Hopkins' "Burlesque" to Loop with Other

Lee Shubert owns the road rights to "Excess Baggage," with the impression Shubert's purpose is to get play of vaude into Chicago ahead of "Burlesque."

Last summer, when Arthur Hopkins' lease on the Plymouth expired, he said he would renew it if the Shuberts shared on the expense of taking out the stage boxes, installing new chairs on the lower floor and recarpeting the house. Shubert refused, telling Hopkins he could take it or leave it.

Hopkins took it, but later booked "Paris Bound" and "Salvation," both of which Shubert wanted, into independent Broadway theatres.

Shortly after this Hopkins noted the "Excess Baggage" ad was spotted directly beneath "Burlesque" in the dailies, with the "Sun's" quote, "Better than 'Burlesque'" conspicuously displayed.

Hopkins informed the agency handling his copy that if the two ads were not separated he would withdraw his ad.

Shortly after came the report Lee had bought the road rights to "Excess Baggage" and that the Chicago company would open as quickly as possible.

Shuberts' Sure Hit

Judging by the attendance, Sardi's restaurant is the only hit the Shuberts have in town.

Sardi's is a Shubert property, rented to the restaurateur.

ALL-AMERICAN REVUE READYING FOR PARIS

Troupe of 40 Due at Ambassadeurs May 1 for Sayag Connelly Staging

"Trans-Atlantic," an intimate revue with an all-American cast, is being readied here for Paris. It is to be presented at the Ambassadeurs by M. Sayag about May 1. The revue, to be along the lines of the former Ziegfeld "Midnight Frolic," will be staged by Bobby Connelly, who will said with the company around the first of April.

There will be a chorus of 25 girls and the principals will number 15 in addition to Waring's Pennsylvanians. Also engaged to date are John and Buster West, Myrio, Desha and Barte. The latter, an adagio trio, are to appear at the Kit Cat, London, and will then join the show.

Edgar Selwyn's 'Blondes'

Palm Beach, Jan. 31.

Edgar Selwyn, here on winter vacation, stated the item of last week, in which it was reported he had bowed out of the London production of "Gentlemen Prefer Blondes," is without basis. The producer added that he had extended his contract with William Gaunt for the English presentation.

John Emerson, co-author of the play with Anita Loos, is shortly leaving for London, there to direct the play. Emerson will also select the cast.

MARION GRANT'S HOME

Providence, Jan 31.

Papers were filed here the past week deeding the expensive home of Albert Sack to his wife, Marion Grant, formerly leading woman of the Modern Stock Company of this city.

About a year ago Miss Grant married Sack, well known sportsman and wealthy mill owner, and left the stage. He attempted suicide recently in a New York hotel, when Miss Grant went into rehearsal on a new show.

1st Daily's Guarantee

Kansas City, Jan. 31.

For the first time a local daily has guaranteed an incoming road attraction.

It was done here by the "Journal-Post" for the Theatre Guild date.

Actresses as Authors

Gertrude Bryan and Dorothy Day, actresses, have completed the script of a comedy, "Reflected Glory."

Equity Issues Form of Directors' Contract

A form of contract for stage directors who may be members of Equity has been issued by that organization. It is the first time an attempt has been made to protect those engaged in that work.

Independent producers other than those of the former Producing Managers' Association, are required to post a bond or cash to guarantee two weeks' salary to the actors, but heretofore there has been no provision to protect the directors. In some cases where attractions get into financial difficulties, the actors get paid, but the directors lose altogether, having no other recourse except civil suit.

Under the new contract framed by Equity for directors, there is provision whereby clauses five and six on the Equity minimum contract are made part of the director's contract. These clauses refer to Equity shop and arbitration of differences between managers and directors. A number of actors are also directors, also some former actors now devoted to that work belong to Equity. Other directors may use the new standard form. It does not apply to stage managers who use the regulation Equity contracts.

The new director's contract form is:

Agreement made this.....day of.....19..... by and between..... ("manager") and..... (hereinafter called "director.")

1. The manager engages the director to direct the play now called "....." upon the terms and conditions herein specified and the director agrees to render said services under said conditions.

2. The employment shall begin on or before the.....day of ....., 19.....

3. A minimum of..... weeks' work and compensation is guaranteed by the manager.

4. The weekly compensation shall be $....., payable on Saturday of each week.

5. This employment shall terminate .....

6. All traveling expenses, including hotel bills when rehearsals or production is outside of Manhattan Borough shall be paid by the manager.

7. The director agrees to perform his services in a competent and painstaking manner and in a case of illness or other cause whereby he shall fail to perform such services as aforesaid the parties agree to abide by the decisions of the Actors' Equity Association, which Association may, however, in its discretion refer any dispute to arbitration as hereinafter provided.

The provisions on the face of the Equity minimum contract, standard form, "to be used by Independent New York Managers," etc., relating to all members of the cast being Equity members, etc., and relating to arbitration contained in the present standard form in clauses 5 and 6 on the face thereof are hereby made a part of this contract.

In Witness Whereof the parties have signed this agreement on the day and year first above written.

Manager.
Director.

DOCTORING COOK SHOW

Detroit, Jan. 31.

Maurice Marks and Rita Wieman (Mrs. Marks) were in town last week to gag up "Rain or Shine," the Joe Cook musical which closed Saturday after three weeks at the Shubert.

The show brodied here, but is said to have improved considerably with doctoring. It goes east.

WALLACE M'CUTCHEON SUICIDE BY SHOOTING

"Have a Drink" Note Found Under Gin Bottle in Hotel Room

Los Angeles, Jan. 31.

Wallace McCutcheon, 47, is dead, killed by himself with a shot through the right temple, Jan. 27, in his room at the Warner Kelton hotel here. A note left by him under a half filled gin bottle read, "Have a drink."

McCutcheon had been out of work for a long while. He had been an actor in musicals and pictures. Up to the day before his death, he had lived with Will Morrissey at the latter's home in Santa Monica.

When the police were called in by the hotel's housekeeper, who discovered McCutcheon, dead, two cents were found and several newspaper clippings relating to Pearl White's doings abroad.

McCutcheon married Miss White, then the Pathe film serial star, in 1917, she divorcing him in Providence, R. I., in 1921. Henry McCutcheon, a brother, is said to live in Brooklyn, N. Y. The remains were taken to the morgue.

Wallace McCutcheon's fame as a warrior will be more eternal than his stage, screen or dance floor career. Enlisting as a private in the English army, he left it when the war ended as a major, receiving all promotions for valor on the field. Besides the high rank he emerged with, Major McCutcheon carried a silver plate in his head and several on his body, all caused by wounds while in action.

Following the war and returning to this country where he was born. Mr. McCutcheon disappeared for about three years. He was located in a Buffalo, N. Y., electrical plant and alleged he had no recollection of how he got there or during the period until his memory was restored.

Returning to New York about that time, he later became a member of the Earl Carroll "Vanities," remaining with the show for two seasons and acting as a sort of master of ceremonies in the musical.

Upon going to Hollywood, the deceased did some picture work here and there without prominence.

Before going on the stage, McCutcheon had become known to Broadway as a ballroom dancer, with his most notable floor engagements performed with Vera Maxwell as his partner. Previously he had been a New York man around town and had done some painting.

A very nice fellow with numberless friends, all the misfortunes befalling Wallace McCutcheon, and they were many, were attributed to his great war record, something he never mentioned himself.

2 CASTS PAID OFF

"Paradise" and "Enchanted Isle" Players Collect

Claims of the players in "Paradise," which appeared for one week at the 48th Street (at Christmas), were paid off by Equity last week. A week's salary was due because of the usual two weeks minimum requirement. The play was presented by Robert Milton, who had others interested with him in the venture. Milton claimed the Chanins were responsible. The check in settlement was received by Equity from that source.

The Oppenheimer brothers, who operate the Lyric, have paid off salary claims due "The Enchanted Isle," which played the house last fall. The house stood responsible for salaries after the first week. The claims amounted to around $6,000.

FABER IN LONDON "SPIDER"

Leslie Faber, instead of William Courtney, has been chosen for the lead in the London company of "The Spider." It opens there at the Winter Garden Feb. 27. English rights have been taken over by Gilbert Miller but Albert Lewis will direct the show. Lewis and Faber are sailing from New York Friday on the "Olympic."

Originally it was intended to present "The Spider" in London with an all American cast. Instead English players will be used.

C. K. Gordon's Real Estate

Chas. K. Gordon, former legit producer, has joined B. W. Sangor as a real estate salesman.

'World' Stops Woollcott

Alexander Woollcott, dramatic critic of the "World," New York, was not permitted by his paper to review the Theatre Guild's production of Eugene O'Neill's "Strange Interlude," opening at the Golden Monday night. This was figured, among the insiders, as being caused by Woollcott's article in the current issue of "Vanity Fair," called "O'Neill Until It Hurts," in which Alex kidded the playwright and his new play. The article was resented in many quarters as a slur at a serious and then unproduced work; in other words, passing judgment on a play as yet unreleased for publication and unproduced.

Dudley Nichols, star reporter on the "World," attended the play for the "World" and wrote the notice.

Alex attended, but purely as an observer.

The Guild is said to have registered no complaint against the Woollcott article in "Vanity Fair" or against his reviewing the play, the agitation coming from the "World."

Woollcott's contract with the "World" runs out this spring.

Woollcott said he read "Interlude" in script form, writing a story about it for the February issue of "Vanity Fair." He figured the magazine would be on the stands after the show opened. The play was delayed and the monthly was available before its premiere.

In not being assigned to cover the play the critic had no feeling about the matter at all and there is no truth in the report that he had resigned.

"Laugh" Revived With East Side Bankroll

"It Is to Laugh," recently closed at the Eltinge, reopened at the Forrest Monday. Its sudden revival was something of a Broadway surprise. Fresh backing by East Siders is the explanation.

A group of downtowners expressed faith in the Fannie Hurst comedy with its Yiddish background. They raised $20,000 for its resumption, it is reported. It was stated that $5,000 will be spent in newspaper advertising this week, with $3,000 going for space in the Yiddish papers, the balance in the dailies.

At the head of the East Side group now interested in "It Is to Laugh" are Murray Agid and Hyman Bushel, the attorney.

Barbour, Crimmins & Bryant produced the play. They have turned the production over and are to receive 50 per cent of any profit. The trio-firm announced the show's closing several weeks ago. An extra week was added when East Side money first showed up, but the expected additional coin was late and the show was shut.

The cast is reported to have been assembled. Edna Hibbard, featured, cancelled dates to resume with the play.

May-December Bust; 3-Day Divorce Record

Probably a record for speedy divorcing is the marital liberation of Helen Henderson, "Follies" showgirl, as Mrs. Aaron Benesch, the wife of the 60-year-old Baltimore millionaire.

The May-December match was a bust from the start. It attracted national newspaper attention and came to a formal parting of the ways after three months. The legal process required only three days.

Respective counsel took care of the little details such as the financial settlements, etc., although Benesch maintains he still is in love with the former chorine.

Thursday Miss Henderson filed her divorce papers in Chicago, and Saturday Justice Joseph Sabath of Chicago sat in judgment "by arrangement" and awarded her a decree on the ground of cruelty.

A previously fast divorce of theatrical prominence in Chicago was the six-day race for freedom by Ethel Shutta from Walter Batchelor, the agent. Miss Shutta is now Mrs. George Olsen.

In both actions, Julian T. Abeles, New York lawyer, operating through Chicago correspondents, appeared for the wives.

8-WEEK CLAUSE THROWN OUT

Justice Tierney Rules Restrictive Provision Invalid

Justice John M. Tierney's ruling in the case of Chanin Theatres Corp. against Philip Rosenwasser declaring that the eight weeks' restriction clause in a house rental contract is legally unsound, means that a manager, under the present standard form of contract, can remove his attraction from one house into another without fear of legal molestation.

The facts as concerned Rosenwasser were that he took his "Oh, Ernest!" production out of the Chanins' Royale into the Carroll after it had played first at the Royale. It lasted four more weeks at the Carroll at better house terms.

The Chanins sued on the ground a clause provided no attraction could reopen at a rival Broadway theatre within eight weeks of having played the house at which it opened. The Chanins asked for an injunction and eight weeks' damages at $3,000 a week, their estimated house rental.

Justice Tierney concurred with Terence J. McManus of McManus, Ernst & Ernst that the clause was invalid and inadequately worded. As interpreted it technically covers the picture rights, but as far as the opposition legit house is concerned, does not bind.

Joseph P. Bickerton, Jr., is of the opinion this standard contract has been a trade custom dating back to a legal document the late David Gerber of Dittenhoefer, Gerber & Fishel first formulated in 1910. No showman has since tested its legality until the Chanin-Rosenwasser litigation.

JAP ACTORS IN JAP PLAYS; 1ST TIME HERE?

San Francisco, Jan. 31.

Believed to have been the first performances by a Japanese troupe of actors before an Occidental audience in this country was the presentation by Ickikawa Utaji and his company of players.

They arrived here recently to open a tour of the principal cities, under the auspices of the Japan Society of America.

On the stage of the miniature theatre at the Hotel Fairmont two plays were given each evening for two succeeding nights, both drawing largely from the Occidental public.

The acting of the Japanese performers is strikingly similar to that by Chinese professionals, recently reviewed in Variety, excepting that the actors invariably sit or squat about the stage. There is little or no gesturing, with a so-called musical accompaniment constantly given.

On the opening night the visiting Oriental actors gave "Two Pines" and "Chikara," the former a two-act drama; the second a single act dramatic sketch. On the second evening the plays given were "Ten-Ichi-Bo" and "The Village School."

Burgess' Dispute

The claim of Dorothy Burgess against Schwab and Mandel is to be arbitrated. Miss Burgess was cast for the Chicago company of "Good News" and given a run of the play contract calling for a salary of $500 weekly.

After the show opened in Detroit she was replaced. Miss Burgess, after reporting daily, was advised by Equity that she need no longer report, since the managers admitted liability.

No salary was received by her, and after filing claim with Equity arbitration was agreed on.

DUFFY-BELASCO PIECE

San Francisco, Jan. 31.

Henry Duffy, coast stock operator, in association with David Belasco, will make an eastern production of "The Show Down," new play by Olga Printzlau, scenario writer.

It was tried out at Duffy's President theatre in Seattle, Jan. 29.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (14th week) (M-882-$5.50). Good things are getting money and others only crumbs, as usual; some of newer productions already closed; "Yankee" big; over $24,000; last week was biggest normal week since opening; capacity.

"A Distant Drum," Hudson (D-957-$3.30). Taken off Saturday, lasting week and a half; showed nothing at box-office.

"A Free Soul," Klaw (4th week) (C-830-$3.30). Moderate business; with cut-rate aid, around $8,500 last week; satisfactory both ways; figures to make moderate-run distance.

"And So to Bed," Bijou (14th week) (C-605-$3.30). Always moderate money attraction, but profitable; with cut-rate aid, estimated around $7,000 recently.

"Artists and Models," Winter Garden (12th week) (R-1,492-$5.50). Expectation for new "Greenwich Village Follies"; present revue not rated among leaders; around $24,000.

"Behold the Bridegroom," Cort (6th week) (CD-1,043-$3.85). Costs more to operate than average dramatic attraction; slipped off last week, approximating $10,000.

"Broadway," Century (72nd week) (CD-2,890-$2.20). With two-for-ones, cigar coupons and plain cut rates, last season's smash now parked in big house; $18,000 last week.

"Burlesque," Plymouth (23d week) (CD-1,041-$3.85). Several of newer hits ahead of this early smash, but still doing great business; last week, nearly $21,000.

"Carry On," Masque (C-700-$3.30). Passed out Saturday, but one week; house dark.

"Cock Robin," 48th Street (4th week) (CD-960-$3.30). Doing better than estimated and figures to make grade to some profit; quoted over $9,000.

"Coquette," Maxine Elliott's (13th week) (D-942-$3.85). Always sells out and figured among current hits that will run into or beyond summer; $19,000 and more.

"Diversion," 49th Street (4th week) (C-704-$3.30). Picking up; another recent entrant that started weakly and now indicated aimed for measure of success; about $8,000 last week.

"Dracula," Fulton (18th week) (D-914-$3.30). More than holding own and looks set for balance of season; takings past two weeks of $14,000, as good as early weeks.

"Escape," Booth (15th week) (D-704-$3.30). Picked up again; after strong start, eased off, but last two weeks got around $12,000; very good money in this house.

"Excess Baggage," Ritz (6th week) (C-945-$3.30). Riding along to real business and ought to easily round out season; last week business improved again, with takings jumping $3,000 and quoted over $16,500.

"Five o'Clock Girl," 45th Street (17th week) (M-1,490-$5.50). In big money; business holding up well, with estimated takings not far from $40,000.

"Funny Face," Alvin (11th week) (M-1,400-$5.50). Also big gross getter; smart show, with smart draw; virtual capacity after Tuesday; estimated close to $38,000.

"57 Bowery," Wallack's (2d week) (D-770-$3.30). Opened late last week (Jan. 26); not agency show and indications hardly favorable; more definite line this week.

"Good News," Chanin's 46th Street (22d week) (M-1,413-$5.50). Never plays to empty seat; musical smash should play year despite road companies; nearly $40,000.

"Hit the Deck," Belasco (41st week) (M-1,000-$5.50). Last four weeks, but doing excellent bueinsss; last week gross around $21,000; capacity about $25,000; "The Bachelor Father" next attraction.

"Interference," Lyceum (16th week) (D-957-$4.40). Moved here from Empire Monday and figures to last into spring; $14,000 lately, indicates neat profit.

"It Is to Laugh," Forrest (5th week) (C-1,015-$3.30). After closed week opened Monday; originally played Eltinge to small money; fresh backing explains resumption.

"Jimmie's Women," Frolic (19th week) (C-692-$3.30). Climbing; not big money but profitable at more than $6,000; using cut rates and so forth; rental arrangement for roof house.

"La Gringa," Little (1st week) (CD-530-$3.30). Presented by Hamilton McFadden; written by Tom Cushing; opens tonight (Feb. 1).

"Lovely Lady," Sam H. Harris (6th week) (M-1,051-$5.50). Among moderately successful musicals; business bettering $20,000; fair gross at scale.

"Manhattan Mary," Apollo (19th week) (M-1,168-$5.50). Ought to last into warm weather; newer musicals out in front, but trade here still okay; $38,000.

"Marco Millions," Guild (C-914-$3.85). "The Doctor's Dilemma" (9th week) current, alternating with "Marco," which got around $18,000 last week.

"Mongolia," Mansfield (6th week) (D-1,050-$3.30). "Atlas and Eva," formerly called "Six Feet Under" opens here next week; current attraction playing to small trade; $3,000; looking for another house.

"My Maryland," Jolson's (21st week) (O-1,777-$5.50). Figures to go into spring; although never up in big money profitable and favorite for theatre parties; estimated around $18,000.

"Paris Bound," Music Box (6th week) (C-1,000-$3.85). Solid hit; sellout trade; last week, $23,000; scale lowered from $4.40 as matter of policy; extra matinee Fridays, starting this week.

"Porgy," Republic (17th week) (C-896-$3.30). Thinking of running colored cast show into summer and perhaps longer; standing up to excellent trade, with takings consistently around $13,500.

"Revels," Shubert (10th week) (R-1,395-$4.40). Isn't making much money but drawing; business lately around $19,000 weekly; even break.

"Rio Rita," Lyric (53d week) (M-1,395-$4.40). Booking here when moved down from Ziegfeld for eight weeks; business better than anticipated, but due out late this month; last week $32,000.

"Rosalie," New Amsterdam (4th week) (M-1,702-$6.60). One of leaders; demand exceptional in agencies and capacity for all performances; rated over $48,000.

"Salvation," Lyceum (1st week) (D-957-$3.85). Presented by Arthur Hopkins, giving him three attractions on Broadway (others are "Paris Bound" and "Burlesque"); Pauline Lord starred; opened Tuesday.

"She's My Baby," (Globe (5th week) M-1,416-$5.50. Getting business though not rated in smash class; around $27,000, important money; capacity about $37,000.

"Show Boat," Ziegfeld (6th week) (M-1,750-$5.50). Leader; few attractions have had equal agency demand and none bettered normal grosses of nearly $49,000.

"So Am I," Comedy (2d week) (C-682-$3.30). Opened late last week (Jan. 27); critics and first-nighters doubted chance of landing; more definite line this week.

"Strange Interlude," John Golden (1st week) (D-900-$3.30). Eugene O'Neill's long distance drama; opened Monday at 5 p. m. with hour's intermission supper (not free) at 7; presented by the Theatre Guild.

"Take the Air," Waldorf (11th week) (M-1,111-$4.40). House location may be handicap; doing fairly well, but not what show of equal merit might do in another house; around $21,000.

"The Baby Cyclone," Henry Miller's (21st week) (F-946-$3.30). While not big, has been profitable; reported due out in three weeks; $9,000.

"The Command to Love," Longacre (20th week) (C-1,019-$4.40). Neat money maker; off from earlier pace, but still commands class draw; principally lower floor; rated around $14,000.

"The Golden Dawn," Hammerstein's (11th week) (O-1,265-$6.60). Made the grade among season's important musicals; not capacity, but consistently over $30,000.

"The Ladder," Belmont (69th week) (D-517). Million-dollar-flivver; wealthy backer still giving all tickets away; no one else would.

"The Madcap," Royale (1st week) (M-1,117; $4.40). Presented by Shuberts; Mitzi starred; on tour for some weeks; opened Tuesday.

"The Merry Malones," Erlanger's (19th week) (M-1,500; $5.50). George M. Cohan's most ambitious presentation and most costly; getting strong support, although not capacity; last week about $27,000.

"The Mystery Man," Bayes (2d week) (D-860; $3.30). Opened late last week (Jan. 26); indications point to in-between attraction, native to roof house.

"The Optimists," Century Roof (1st week) (R-422; $5.50). Ten-person revue patterned after London's "The Co-Optimists"; co-operative; opened Monday.

"The Patriot," Majestic (D-1,700; $3.85). Taken off Saturday, playing but one week and half; foreign success possessed no appeal for this side.

"The Queen's Husband," Playhouse (2d week) (C-879; $3.85). Opened Jan. 25; after premiere agency demand appeared limited to front rows; better line this week.

"The Racket," Ambassador (11th week) (C-1,067; $3.30). Holding to profit consistently; weekly grosses above estimates with average intake between $10,000 and $11,000.

"The Royal Family," Selwyn (6th week) (C-1,067; $3.85). Went into lead of non-musicals last week; got $24,500, slightly topped "Paris Bound" and "Mary Dugan."

"The Shannons of Broadway," Martin Beck (19th week) (C-1,198; $3.30). Picked up last week at around $11,000 mark; looks set into spring, maybe longer.

"The Silver Box," Morosco (3d week) (C-893; $3.30). Final week; revival attracted little attention and business; "The Silent House" due here next week.

"The Trial of Mary Dugan," National (20th week) (D-1,164; $3.85). Dramatic smash; virtual capacity trade since start and possibility for holding over into next season; $22,000.

"We Never Learn," Eltinge (2d week) (C-892; $3.30). First week's business gave small indication of show having chance; estimated bit over $3,000.

"White Eagle," Casino (6th week) (1,477; $5.50). Final week; under expectations from start; $13,000 last week.

Outside Times Sq.—Little—Special Sir Harry Lauder opened American tour at Knickerbocker Monday; dated for four weeks here.

Max Reinhardt season in German extended one week more (12th), but announced closing Saturday, with players returning abroad.

"The Merchant of Venice," Broadhurst (2d week).

"Caponsacchi," Walter Hampden's (2d week).

"The Taming of the Shrew," Garrick (15th week). Modern dress version.

"A Night in Ireland," Daly's, due to close Saturday (2d week).

Civic Repertory, 14th Street. Repertory.

American Laboratory theatre. Repertory.

"The Ivory Door," Hopkins, daily matinees except Monday; **"Ten Nights in a Barroom,"** Triangle; **"The International,"** New Playwrights; **"The Prisoner,"** Provincetown; **"Passing of the Third Floor Back,"** Davenport; **"The End of Most Things"** never opened at Mayfair; **Giovanni Grasso,** Grand Street; **"Parisiana"** opens the Edyth Totten Thursday (Feb. 2).

'B'way' Catches $19,000; Barrymore Makes Talk

San Francisco, Jan. 31.

Legits continue to hold strong with hardly a weak spot in the list. Marx Brothers' "Cocoanuts," in their second week of a three weeks' stay at the Columbia, again led the town. This despite diversity of opinion as to merits of attraction. Answer is at the box office, where a stiff $3.50 scale is in effect.

"Broadway" has apparently caught on. Second week was close to $20,000, and everybody in town is talking about it. Looks like an easy eight weeks, maybe a few more. Lionel Barrymore finished his third week in "Laugh, Clown, Laugh," at the Lurie with business firm. Indications are fourth and final week will show an upward movement. Barrymore's acting lavishly praised hereabouts.

Henry Duffy attractions continue to pile up nice profits. At the Alcazar "New Brooms" was almost as strong in its sixth week as on the opener. At the President business is also building. Indications are "The Nightstick" is good for at least three or four more weeks.

Sid Goldtree closed "The Married Virgin" at his Green Street, moving the production virtually intact to the Egan, Los Angeles. Goldtree followed the spicy comedy Jan. 27 with another French adaptation titled "The Bridal Bed."

Estimates for Last Week

Columbia—"The Cocoanuts." Biggest business this house has enjoyed this season; second week, $23,000.

Curran—"Broadway" is sitting pretty; scaled at $2.50, the meller is appealing to a class that won't stand for the higher tariff; second week around $19,000; great.

Lurie—"Laugh, Clown, Laugh." A long time since this town has enjoyed a performance such as Lionel Barrymore is giving; third week $11,000 and profitable; one week to go.

Alcazar—"New Brooms." No stopping this one; playing to repeat and big matinee biz; sixth week close to $6,000.

President—"The Night Stick" Another Henry Duffy hit; building every day; second week bettered $5,500; looks like sure winner for another month.

Green Street—"The Married Virgin." Wound up 15 weeks to around $1,500; big, considering small overhead.

L. A. GROSSES

Los Angeles, Jan. 31.

"Chauve Souris" minus the personal presence of Morris Gest was nevertheless the town's smash last week. Belasco reported the munificent total of $26,000, heaps of jack for this frontier settlement.

More musicals in town than the realtors have seen in many a subdivision. "The Desert Song" was at the Mason and okay at $13,000. "Sunny" at the Mayan still galloping in its 14th week copped $14,000. Shrine Auditorium held "Naughty Marietta," and with the aid of its 6,300 divans grossed $15,000.

Morosco, long under the management of the Oliver Morosco receivership, began its new regime under Gerhold Davis management with $5,900 for "Oh, Mama." House is scaled at $1.25, and when taking around $6,000 on the week is well on the right side.

"Kongo" did $5,000 for its fourth week at the Orange Grove. Henry Duffy finally called it quits for "Pigs" after 12 weeks with it at the El Capitan. Final week reported $5,000.

The Music Box with "The Vortex" was down to $3,200 for its fifth and exit week.

12 CHI SHOWS DOMINATED BY MUSICALS

7 Script and Score Displays Total $190,500—'Wife' Around $20,000

Chicago, Jan. 31.

Chicago's 12 legits are rolling along in a fairly steady groove. Indications are that business will remain steady for the remainder of the season.

Two new musicals, "Peggy Ann" at the Selwyn and the "Vanities" at the Illinois, are included in the count and have no kick coming. Two other newcomers are due in February, the "Silver Cord" is scheduled for the Studebaker Feb. 6, and "Good News" comes into the Four Cohans Feb. 19.

Stiff competition among the musicals, seven of 'em here now, is the order of the day. The seven furnish Chicago with a new record.

"Two Girls Wanted," which has been consistent at the Cort, will move into the Princess within a week. Its reputation, now established, may bring biz.

Estimates for Last Week

"Criss Cross" (Erlanger, 6th week). Carried by Fred Stone, has done okay business for a limited stay; with skillful exploitation might have been good for additional receipts; $34,000.

"The Squall" (Adelphi, 6th week). Moving out to make room for the "Cardboard Lover"; did well enough for a sex play, with closing gross of $10,500.

"Kongo" (Central, 4th week). Noticeable increase, but not remarkable; with sufficient plugging should ride along at present total of around $6,000.

"Hit the Deck" (Woods, 13th week). Holding up remarkably well despite six competitors; average has been $25,000.

"Peggy Ann" (Selwyn, 2d week). Should do fairly decent business for four or five weeks; Bill Roach can keep almost anything in the Selwyn or Harris for this period, what with club parties and other specials; $14,000.

"Two Girls Wanted" (Cort, 6th week). One week more and then to the Princess; got $9,000 at the Cort.

"Vanities" (Illinois, 2d week). Drawing plenty of out-of-towners and most of the convention men; $30,500.

"Constant Wife" (Harris, 6th week). Picked up a couple of "grand"; enjoys good advance sale and should hold for a fair run; around $20,000.

"Just Fancy" (Olympic, 4th week). Holding on and making money; bettered last week by $3,000; doing very well at $26,000.

"Behold This Dreamer" (Blackstone, 6th week). Glenn Hunter's show problematical; grossing around $10,500.

"A Night in Spain" (4 Cohans, 10th week). Dependable and still giving real competition; "Good News" taking this house over Feb. 19; "Spain" may move to another house if business warrants; $35,000.

"Desert Song" (Great Northern, 22d week). Has been a good draw and still is; still good at $26,000.

GREENFIELD, YID UNION PRES.

Jean Greenfield, manager of the National theatre, New York, was elected president of the Hebrew Actors' Union. He succeeded Louis Goldstein.

"MIKADO" TOPS PHILLY SHOWS

Erroll Quits Early, $15,000; 'Spider' $18,000

Philadelphia, Jan. 31.

A heavy downpour Thursday night, just as attendance showed definite signs of picking up to real strength, and a howling snowstorm that started Saturday noon, combined to put a dent in grosses that might otherwise have been highly satisfactory. Result was a promising week virtually ruined.

Once again the Winthrop Ames' Gilbert and Sullivan revivals were the real feature of the week. Despite the storms, "The Mikado" was within a couple of hundred dollars of $22,000, a gain of almost $4,000 over the second week. This week, with all three operas being given, "The Mikado," "Iolanthe" three times, and "The Pirates" twice, there is every indication that the gross will go to nearly $25,000. A lot of the boys said it couldn't be done in Philly, but if the tour is at all comparable to the local engagement, Broadway can count on Ames reviving all the rest of the series next winter on Broadway.

The Gilbert and Sullivan company actually led the town. The most serious rivals, "The Love Call" and "Honeymoon Lane" both suffered from weather and eased off. Eddie Dowling's musical claimed to graze $20,000 at the Erlanger, a drop of $2,500 or $3,000. But all things considered, that's exceptionally good for the fifth week of a return engagement spotted at this new and by no means central house. "The Love Call" reported around $18,500, and still looks strong enough to establish an indefinite run if the weather betters.

The fourth musical offering, "Yours Truly," was reported down to $15,000 or under in its second week at the Shubert. Advance looked so weak it was decided to cancel the fourth week and bring the "Greenwich Village Follies" in a week earlier than planned, Feb. 6 to be exact.

The four non-musical attractions were, collectively, not so hot. "The Spider" easily led. In its opening week at the Lyric, this mystery-novelty claimed between $17,000 and $18,000, remarkable trade in view of the drop of the window buy, due to the storms. "Saturday's Children," in its second and final week at the Adelphi, resisted the weather handicap better than many, probably because word just began to get around on its merits. While comedy only grossed about $12,000 or a little over, it picked up, storms and all, beginning Thursday.

"Tenth Avenue," in the first of two weeks at the Broad, claimed about $9,500, and is rumored as closing after the local engagement. "The Silent House" was about $8,000 at the Garrick, its fifth week in Philly and its third house. This British melodramatic try-out did finely at the start, but appears to have out-lived its welcome.

The muddle of immediate legit bookings is becoming more complicated. The answer, of course, is the scarcity of road attractions. It is getting increasingly difficult to fill

(Continued on page 53)

"Vagabond's" $20,000

Washington, Jan. 31.

Rather hectic week for Janney's "Vagabond King," playing a return, with the pickings mighty slim until Thursday matinee. Things picked up from then on until about $20,000 was rung up.

"Chicago," at the Belasco, though dropping about $4,000 below "Shanghai Gesture," the preceding week, had nice stay at around $14,000. Meanwhile, the new "La Gringo" at the National was getting practically nothing.

"MERRY WIVES'" $27,000

Kansas City, Jan. 31.

The Skinner-Fiske-Crosman Co., in "The Merry Wives of Windsor," at the Shubert last week, are estimated to have done around $27,000.

This is the best gross ever reached by a strictly dramatic attraction in the house.

Cast Changes

Bill Frawley left "She's My Baby" at the Globe, New York, last Saturday.

Hal Skelly with "Burlesque" at the Plymouth was forced out of the cast last week. Robert Gore has been substituting since Friday. Skelly, with a heavy cold, is expected to rejoin this week.

BUT 5 OF 18 B'WAY MUSICALS IN CUT RATES—OTHERS DOING BIG

"Royal Family" Goes to Lead of Dramas—"Show Boat," Musical Topper, at Near $50,000—Several Other Large Grosses

Broadway's musical shows' strength stands out in this winter season. Not only are half a dozen such attractions holding to great grosses but others are drawing important money. Out of 18 musicals but five are in cut rates.

Dramatic strength is lacking so far as most of the January entrants are concerned. Few have any chance. Most of the new ones have closed. Several non-musicals on the holiday card did click and are now leading the division.

In the past 10 days out of seven new dramas three are closed and the others are apt to shortly follow. Only "The Queen's Husband" seems to have a chance for moderate money. It is not rated hot in a ticket way.

"The Patriot" was withdrawn from the Majestic after a week and three days; "A Distant Drum" closed at the Hudson, playing a week and two days; "Carry On" was taken off at the Masque, after one week; "We Never Learn" has gotten little to date at the Eltinge, about $3,000; "57 Bowery" is regarded as having little chance at Wallack's; "So Am I" doesn't look any better at the Comedy, and "The Mystery Man" seems in doubt at the Bayes.

$6.60 for "Show Boat"

"Show Boat" continues to top the field, with last week's gross close to $50,000. Scale for this attraction will be lifted to $6.60 after next week, and weekly takings of $55,000 are anticipated; "Rosalie" is an easy second, over $48,000 again last week; rated next are "Good News" and "Five O'Clock Girl," around $40,000; "Funny Face" over $38,000, close to capacity; "Manhattan Mary" the same; "Rio Rita," $32,000; "Golden Dawn" quoted at the same mark; "She's My Baby" and "Merry Malones," $27,000; "Connecticut Yankee" over $24,000, the best gross for a normal week since opening; "Artists and Models," $24,000; "Take the Air," $21,000; "Hit the Deck," same, but slated to leave soon; "Revels," $19,500; "My Maryland," $18,000; "White Eagle," $13,000, closing.

"Family" Non-Drama Lead

"The Royal Family" took the lead among the non-musicals last week, grossing $24,500; "Paris Bound," with the scale lowered, got $23,000, but may again go out in front this week, with an added matinee Fridays; "Trial of Mary Dugan" very strong at $22,000; "Burlesque," with scale also lowered from $4.40 to $3.85 and buy over also big at $21,000; "Coquette," $19,000; Marco Millions," $18,000; "Broadway" under cut rate drive the same; "Interference," "Porgy" and "Command to Love, $14,000; "Excess Baggage, now rated among the hits, jumped to $16,500; "Dracula," $14,000; "Escape," $12,000; "Behold the Bridegroom" slipped to around $10,000; "The Racket," over $10,000; "Shannons of Broadway," same; "Baby Cyclone," $9,000; "Cock Robin," over $8,000; "A Free Soul," over $8,000; "And So to Bed," $7,000; "Jimmie's Women," over $6,000.

Closings

Additional closings from those mentioned above are "White Eagle," Casino; "The Silver Box," which will be replaced at the Morosco by "The Silent House"; "A Night In Ireland," Daly's; Reinhardt's German players who held over an extra week at the Cosmopolitan which will offer a new stock organization. "The Prisoner" may close in the Village although seeking an uptown house and "Mongolia" is also looking for another berth. It will be replaced at the Mansfield by "Atlas and Eva," first called "Six Feet Under"; "Rain or Shine" will relight the Cohan; "Sunny Days" will relight the Imperial; "Meek Mose" is slated for the dark Princess. Also mentioned to arrive next week are "Quicksand" and "Marriage on Approval."

22 Agency Buys

Several earlier successes were dropped from the agency buys, but three new attractions were added and the total remains at 22. Those added to the list are Sir Harry Lauder, "Salvation" and "The Queen's Husband." The list: "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "Hit the Deck" (Belasco), "Good News" (Chanin's 46th St.), "Salvation" (Empire), "The Merry Malones" (Erlanger), "The Five O'Clock Girl" (44th St.), "She's My Baby" (Globe), "Golden Dawn" (Hammerstein's), Harry Lauder (Knickerbocker), "Interference" (Lyceum), "Coquette" (Maxine Elliott), "Paris Bound" (Music Box), "The Trial of Mary Dugan" (National), "Rosalie" (New Amsterdam), "The Queen's Husband" (Playhouse), "Excess Baggage" (Ritz), "Lovely Lady" (Sam H. Harris), "The Royal Family" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" (Ziegfeld).

Cut Rates

There were 25 attractions offered at bargain prices in the cut rates up to Tuesday. They were: "My Maryland" (Jolson); "Harry Delmar's Revels" (Shubert); "White Eagle" (Casino); "Take the Air" (Waldorf); "Lovely Lady" (Harris); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frolic); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "Taming of the Shrew" (Garrick); "And So to Bed" (Bijou); "Command to Love" (Longacre); "It Is to Laugh" (Forrest); "We Never Learn" (Eltinge); "Behold the Bridegroom" (Cort); "The Racket" (Ambassador); "Interference" (Lyceum); "Magnolia" (Mansfield); "Cock Robin" (48th Street); "Broadway" (Century); "A Free Soul" (Klaw); "The Passing of the Third Floor Back" (Davenport); "Diversion" (49th Street); "The Mystery Man" (Bayes); "57 Bowery" (Wallack's).

Gil Miller Sailed

Gilbert Miller sailed for Europe on the "Aquitania" last Friday, the sailing date being made to conform with the approximate closing date of Max Reinhardt's German season here. At the same moment it was decided to hold over the foreigners for another week at the Century, with the attraction now slated to close at the Cosmopolitan on Saturday.

Business during the past three weeks took a jump, with a profit reported. Miller pointed out an error in the report that he discontinued his interest in the Reinhardt venture recently. The Germans are appearing under his direction, with no change in the original status.

Methot Divorce Fails

Seattle, Jan. 31.

Mayo Methot La Mond, known professionally as Mayo Methot, was denied a divorce here by Judge Tazwell, because of non-residence.

Miss Methot asked a divorce from John M. La Mond, of New York, alleging desertion.

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Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld).
"Excess Baggage" No. 2 (Barbour, Crimmins & Bryant).
"Good News" No. 3 (Schwab & Mandel).
"The Medicine Show" (Tom McElphany).
"The Mischief Makers" (Geo. M. Cohan).
"Marriage On Approval" (Michael Kallesser).
"Chance" (Arba Blodgett).
"Our Betters" (Messmore, Kendall & Gilbert Miller).
"These Modern Women" (Rockmore & MacGowan).
"Clutching Claw," (Barbour, Crimmins & Bryant).

Globe's Pro Mat

What is claimed to be the real McCoy in the way of profession l matinees is to be given Friday afternoon at the Globe, where Beatrice Lillie will perform "She's My Baby" for fellow professionals.

Admission is by invitation and no tickets will be sold, 'tis said. As other special mats of the kind some tickets have been sold, but in this instance crashing is by card only. According to the announcement every seat will be occupied by a star. It is understood some will decline the gallery, even though that is nearer milky way.

Werba Buys "Nightstick"

Crosby Gaige has sold the road rights of "Nightstick" to Louis F. Werba.

The crook play closed at the Cohan last Saturday. Under Werba's management it will tour, starting February 13 at the Riveria.

'Rome' Within $400 of S. O.; 'Sidewalks,' $23,000

Boston, Jan. 31.

Big week for Boston and no maybe about it. Bless the weather for it. First snow of season fell Saturday, blizzard for a few hours then held off for matinee and evening business. Snow again Sunday, but who cared?

Shubert theatre took the lead away from the Colonial with the "Greenwich Village Follies" and played to a gate that passed $32,000. "Sidewalks of New York," at the Colonial, had second rating with better than $23,000, almost capacity at the scale.

"Road to Rome," at the Wilbur, was within $400 of a sell-out and the first week of "The Desert Song" at the Majestic brought the S. R. O out of the moth balls for a four-day sell out at $19,500. "Play's the Thing," at the Plymouth, turned in $16,500, keeping up the pace set by "Broadway" and Jeanne Eagels. The Plymouth, off the subway stem, but in the midst of the garages, has been the consistently strong Shubert house this season.

"The 19th Hole," at the Hollis, had a weak start, but closed strong with sellouts for the last days of the week. "Wings," on the screen, still usurps the place of legit at the Tremont, and is doing well.

Estimates for Last Week

"Greenwich Village Follies," Shubert. Topped for the week; high gate for house in first week of two weeks' engagement; $32,500.

"Play's the Thing," Plymouth. Holbrook Blinn ran strong in first of two weeks' engagement; $16,500.

"Road to Rome," Wilbur. Within $400 of capacity first week; business second only to that of Ethel Barrymore earlier in season at same house; $19,500.

"19th Hole," Hollis. Opened weak and closed strong; almost sell out at end of week; $12,000.

"Desert Song," Majestic. Capacity almost reached, and sell out on the books for the second and last week; first week, $19,500.

"Sidewalks of New York," Colonial. Dowling shows seem to hit an average over $20,000 in Boston; $23,000.

"Wings" (Par.), Tremont. Film okay at $16,300.

In the offing: Chicago Civic Opera at the Boston Opera House for two weeks, Jan. 30 through Feb. 11; "Yours Truly" for the Majestic, Feb. 6; William Hodge in "Straight Thru the Door," Plymouth, Feb. 6; "Scandals" for the Shubert Feb. 6.

Bill Brady Now Equity Member; Still Uses Script

William A. Brady became a member of Equity last week. The manager, who is a former actor, stepped into the lead role of "A Free Soul" when Lester Lonergon was forced out through illness.

Brady was a member of the defunct Producing Managers' Association which fought Equity during the actors' strike of 1919. He later joined the Managers' Protective Association, which split away from the P. M. A., and signed the present Minimum Basic Agreement. In returning to the stage, Equity called on him to establish his status. As a member of the old P. M. A. he had the privilege of expressing his conscientious objection to Equity. He preferred to join the association. In either case he would be required to pay dues. There are a few other better-known actor-managers who belong to Equity. Among the smaller touring companies that is generally true, since the managers also appear in the casts.

Brady jumped in on a moment's notice. Late last week he was still using a script while playing. Business improved when the show moved to the Klaw last week. Takings there were quoted over $8,000.

I. MILLER

INSTITUTION INTERNATIONALE

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Showfolk's Shoeshop

BROADWAY at 46th STREET

OPEN UNTIL 9 P. M.

PLAYS ON BROADWAY

STRANGE INTERLUDE

Eugene O'Neill's nine-act play. Produced by Theatre Guild as the fourth production of their tenth subscription season. Started Monday at 5.15 p. m.; first five acts ran until 7.45, with intermission until 9 o'clock for dinner. Final curtain at 11.20 p. m. Directed by Philip Moeller. Settings by Jo Mielziner. $4.40 top.

Charles Marsden.....Tom Powers
Prof. Leeds.....Philip Leigh
Nina Leeds.....Lynn Fontanne
Sam Evans.....Earle Larimore
Edmund Darrell.....Glenn Anders
Mrs. Amos Evans.....Helen Westley
Gordon Evans, as a boy....Charles Walters
Madeline Arnold.....Ethel Westley
Gordon Evans, as a man.....John J. Burns

Six settings—four interiors, one on yacht and one, garden.

Ever since the Theatre Guild announced that it was going to do a nine-act play by Eugene O'Neill and that the audience would have to go out for supper between sections, the gagsters have been working overtime. Very funny, they thought to have a play that would begin at 5 o'clock in the afternoon, allow an hour's intermission for supper and run until after 11.

Maybe it did sound funny.

Anyway, the Guild took seven weeks for rehearsals and opened it Monday night at the Golden theatre.

There were some 20 curtain calls at the conclusion of the show—cheers and calls for the author, director and about everybody else. In other words, this long, long play with a small cast held its audience tight and didn't lose a customer.

Nor will it. It is one of the season's cinches and certainly the best thing by far O'Neill has ever written. The praise seems to have been universal on the opening night except for one old woman who swore she was going to write 'The Times'—as if 'The Times' doesn't get enough letters without hers—and kick against the plain language. For it is plain, but never indecent or offensive.

O'Neill has the soul of a woman to lay bare, and act by act he does it, turning her around like a many-sided diamond until all of the facets have been examined and appraised. In bringing out some of the heroine's qualities there is some warm, warm descriptive matter handed over the foots. Okeh for b. o. biz, but the biz won't depend on that.

It is this play in which the characters speak their mind in addition to those regular speeches always put in the mouths of characters. In reality an adaptation of the soliloquy form, O'Neill has his people make a normal speech and then speak what they think. Much of this, of course, is in the manner of the fellow who greets a pest coming in on a party:

"Hello there, old timer—glad you came along."

And then, thinking:

"What the devil did this guy want to butt in on a party for—he makes as much noise as Pulaski—I hope he blows soon."

In this play the woman, Nina, is taken from early womanhood to middelaged widowhood. She grieves, when the curtain goes up, over a lost lover, Gordon Shaw. He was killed in the war and she hadn't given herself to him. This irked Nina right smart.

So she went into an army hospital and gave herself right and left to the boys until two friends, Charlie Marsden and Ned Darrell, advised her to marry Sam Evans, an up and coming young fellow. She does, and Sam's mother tells her that the Evanses are cursed with insanity and that she mustn't bear her child.

Ergo abortion, and then the mother suggests that inasmuch as Sam would love a baby, she'd better have one, but get another father for it without Sam knowing. Sam is the sort of a guy who wouldn't know, anyway.

Ned Darrell is the father. From this point on there is the conflict of Nina's love for her husband as a provider; Darrell as a lover; the boy as a son and Marsden as a father, for a figurative father he was, always hanging around and getting his sex thrills out of pats on the head.

Nina is a selfish, selfish woman who grows more selfish as time goes on, until the last act, when her attempts to keep her son by her side are thwarted by the boy's true father, Darrell. Sam has died meantime while Nina and Darrell decide that the ghosts of their past are a bar to their marriage and Charlie Marsden, still hanging around, gets her at last.

The plainness over the reactions of these people to their complicated and intertwined life is what makes the play. And it is a relentless, cruel play in its way, never mincing words and never trying to create sympathy, but always trying to explain. It does explain—and so much that every woman in town will hear about it and there'll be enough to see it before its run at the Golden is over to entitle it to listing as one of the season's major successes.

Guild has $4.40 top on this show, the highest for that organization, usually $3.30, no matter what the attraction, has ever charged. The $4.40 top is on for several reasons—the length of the show precludes matinees, leaving but six performances weekly. While the b. o. fee has been lifted, the subscribers still get tickets at the same rate, about $2.50 per orchestra seat. This, plus the fact that the matinee business will have to be accommodated at certain evening performances, holds the gross down to around $10,000 weekly until the subscription period goes off in about six weeks, after which the show will be albe to gross neatly.

In cast the Guild has given the show plenty. Lynn Fontanne as the many-sided Nina has a long role which she plays to the niche of perfection; ditto Tom Powers, who grows older and older so well; Glenn Anders and Earl Larimore round out the main quartet of players.

Philip Leigh, Helen Westley and her daughter Ethel Westley, Charlie Walters (youngster) and John J. Burns in smaller roles, fill in their roles nicely. Mr. Leigh and both the Westleys got away especially well.

Settings are by Jo Mielziner, six, and quietly rich. Not cheap but so simply constructed they shift easily.

Moeller's direction is fine, for he figured out that technique by which the natural and mental speeches are differentiated without causing a break in the play's continuity. For this alone he rates a medal and for the rest of his work he proves that he's as good a director as there is in town.

Raves greeted this show all around. Raves from audience and critics. Everybody seemed impressed.

Dinner hour intermission idea worked perfectly and the house didn't lose a customer. Not an act of the nine bores and the mental speeches, instead of distracting attention, seem to serve to bring the audience into a greater intimacy with the problems of the O'Neill characters.

No doubt about it—O'Neill has achieved something great in this, and by so doing has thrown buckets of discouragingly cold water on his disparagers.

This makes the Guild's fourth success this season.

And this will outlast, both in fame and length of run, any of the others.

It makes one wonder—who is the Guild's chief playwright—Mr. Shaw or Mr. O'Neill?

QUEEN'S HUSBAND

Comedy in three acts by Robert Emmet Sherwood. Produced at the Playhouse Jan. 25 by William A. Brady, Jr., and Dwight Deere Wiman. Roland Young featured. Staged by John Cromwell.

Frederick Granton.....Glyes Isham
Phipps.....Edward Rigby
Lord Birten.....Wallace Widdecombe
Petley.....James H. Morrison
Princess Anne.....Katherine Alexander
Queen Martha.....Gladys Hanson
Lady-in-Waiting.....Marguerite Taylor
Another Lady-in-Waiting...Helen Cromwell
Gen. Northrup.....Reginald Barlow
King Eric VIII.....Roland Young
Major Blent.....William Boren
Sergeant.....John M. James
Dr. Fellman.....Arthur Hughes
Prince William.....Dwight Frye
Laker.....Benedict MacQuarrie

Robert Emmet Sherwood, editor of "Life," and playwright and columnist on the side, authored "The Queen's Husband," opening at the Playhouse Jan. 26, the same theatre that offered the same author's highly successful comedy, "The Road to Rome." That the new play will approach the record of "Rome" is decidedly doubtful.

Events in the satirical comedy, "The Queen's Husband," occur in the palace of a mythical kingdom somewhere in the North Sea. King Eric, lackadaisical monarch with a refined sense of humor, rules by grace of his wife. The queen is dominant and imperious. She does and says the things the king should do and say until a crisis arises. Then it is that Eric becomes the king, quietly righting the affairs of his land—and the queen likes it.

"The Queen's Husband" has a fair first act, a bit long and somewhat slow, but lit with quiet comedy. The second act is not amusing, too serious, but the last act appears to be a lifesaver.

Of course things happen which seem strange as applied to a regal household. As, for instance, Princess Anne, betrothed to a Teutonic crown prince, is given an out by her father and she departs on a steamer for South America with the boy of her heart, the king's secretary. That rarely happens in well-regulated monarchies, but there is the case of Mrs. Leeds and her son versus Grecian royalty.

"The Queen's Husband" is accurately titled, for that is just what the play's about. Roland Young, whom many associate with the younger featured players, is the father of a marriageable daughter, his hair grayed with platinum dust. But he acts admirably, having a flair for satire.

Eric is for playing checkers with his footman, much to the disgust of the queen. He'd much rather be beaten at the game than attend affairs of state, such as signing execution orders for a group of reds. He has a fondness for the zoo, too.

At the opening the queen is about to depart for America, a barbarous place, she's sure. The author distinctly refers to the visit of Queen Marie to these shores a year back. When returning and showing the king her scrap books there is some good fun over the pictures, with her posed with Charlie Chaplin, Marion Davies and very often with Grover Whalen (New York's official welcomer).

Gladys Hanson as Queen Martha makes some semblance to Marie in her manner of dressing and good looks. Also an imperious manner about Miss Hanson, although her underpining is anything but regal. She should wear all her frocks to the ankle.

Katherine Alexander looked more the young Princess Anne, inheriting her mother's strong-mindedness and her father's sense of humor, so to speak. Edward Rigby was a good choice as the checker-playing flunky.

Reginald Barlow did his job as dictator very well, while Dwight Frye made his Crown Prince a corking character bit. Frye was only on for a few moments. His sallow make-up, little mustache, Teutonic dialect, all went to make Prince William a real person.

In the cast is Marguerite Taylor, daughter of Laurette. It was her debut in just a bit, but she attracted some attention through her appearance.

They claim "The Queen's Husband" grossed $10,000 in Providence, the tryout spot. That is no small feat for that town. Yet the show appears to be a class draw. If it cannot develop a real demand it cannot make the grade. Indications are that it will not tarry more than three months. *Ibee.*

57 BOWERY

C. William Morganstern presents Edward Locke's 3-act comedy (wo sets) at Wallack's New York, Jan. 26. Edward Elsner staged; Eddy Eddy did the settings.

David Schiller.....Hyman Adler
Manny Schiller.....John D. Seymour
Martha Schiller.....Joan Blair
Olga Petrokoff.....Renee Rush
Jake Rosenberg.....Saul Z. Martell
Edward Rafferty.....Harold Healy
Edward Van Clive.....Robert Bris'tr
John Southwood.....Wilbur DeRouge
Mary Clapperton.....Ann Reader
Mrs. Tewksbury Saint John, Eeda Von Buelow
Terry.....Jonathan Hole
Mangold.....Charles London
McNally.....Robert Blake
Pearson.....Alfred L. Regali

If it weren't for the possible film rights, offers for which have been made, according to information, "57 Bowery" would be reposing in Cain's asylum for indigent plays by Saturday. With the cinemoguls flirting for the flicker privileges it behooves Morganstern and his Moadru Productions, Inc., to force the issue for a spell. Moadru, the holding corporation, derives its name from two letters each of the surnames of Morganstern, Hyman Adler and Renee Rush, producer and principal players, who, while not featured on the program, are given tungsten prominence outside the theatre.

The unkind suspicious which always attend the information that performers are asked to invest their own money in a production in which they are seen seems justified with this play. While Adler, as the mellow pawnbroker, gives a half-way satisfactory performance, Miss Rush, as the Gentile protege of the kindly Jewish Simpson, is badly miscast, as is most of the supporting troupe.

Morganstern, a former Sunday night concert vaude booker, who edified Main street with such operas as "Sex," "The Drag," "Padlocks of 1927" and "The Reckless Age," seems to be without his element as an entrepreneur of disinfected dramaturgy.

It was difficult to believe that Edward Locke, whose "The Climax" of a score of years ago was somewhat of a sensation, could have been responsible for the hodge-podge on view at Wallack's. Years and years behind the times, it is familiar clap-trap that could be almost entertaining were it played a bit broader. One has but to sample such choice lines as "your pearls hav lost their luster" and "you mean——" with the significant pause as the betrayed girl casts down her optics, to get the drift.

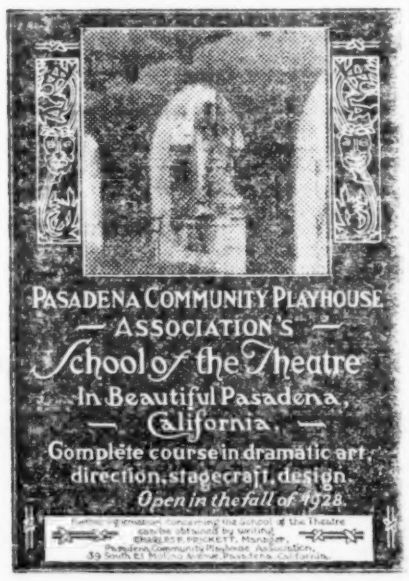
Some other addenda that "this is terrible," with the retort "this could be worse" and "but how could it be worse?" caused some choking in the immediate vicinity from those who sensed their mental reactions were being voiced.

The plot is as transparent as a night club hostess' good-fellowship. One knows pronto that the hi-hat friend of the pawnbroker's university-educated son is a no-good and that he will bring dirt on the house of David Schiller.

From the Bowery establishment Schiller migrates to midtown Fifth avenue, where Edward Van Clive (addressed as Bob in the play) pledges precious baubles with the Schillers on behalf of temporarily embarrassed society ladies who find they can meet their bridge debts and the like in this manner without the necessity of visiting pawn shops and ghetto neighborhoods.

The social rounder Van Clive is

(Continued on page 53)



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"HIT THE DECK" at Majestic Theatre, Los Angeles, Indefinitely

Green Room Moving; Lambs' Club Sticks

The Green Room club, which removed to its present quarters on West 48th street several years ago, must find new quarters within six months. It is said a faulty lease is the reason. For a long time the club was quartered in a special building on 47th street, but vacated after the property was sold by the Actors Order of Friendship, which owned it.

The lease on the present home was termed for three and a half years. It was thought there was an optional clause permitting an extension of the rental for 21 years. It appears that provision was voided. The building at 19 West 48th street is owned by Columbia University. A Columbia fraternity was spotted next door, but moved recently.

The Green Roomers contemplate securing quarters in a hotel, a committee reporting that suggestion Tuesday.

On the same afternoon the building committee of the Lambs reported to a special meeting on the proposal to sell the 44th street building and build elsewhere. The committee is understood to have advised against the move and suggested the present club be retained as is. A realty operator had offered an attractive price for the property. A new site on 45th street west of the Peck theatre had been considered earlier.

Choir Strands; Frisco Art Patrons Offer Aid

San Francisco, Jan. 31.

Members of the Florentine Choir, stranded here, appeared in court yesterday (Monday) to press wage claims of $3,200 against Frank W. Healy, local concert manager. Representatives of Herbert Fleishacker and Wallace Alexander, wealthy patrons of the arts, told Police Judge Lazarus no formal claims had been filed, but the Otto Kahns of Frisco were ready to dig down. The case will come up again later this week.

Meanwhile, some of the 16 choir singers have been given work by West Coast Theatres.

THE ARNOS' MUSICAL

Peter Arno, "New Yorker" cartoonist, and his wife, Lois Long (Lipstick), on the same publication, are completing a musical comedy. Arno is doing the music and Miss Long the book and lyrics in collaboration with Billy Griffith.

Arno is a musician and at one time had his own jazz band, playing in the night clubs. He is also doing some songs with Clarence Knapp, former mayor of Saratoga, known as a column contributor under the name of Ambroze Glutz.

MACHUGH, FREE LANCE P. A.

Arthur E. MacHugh has joined the ranks of free lance press agents, which field has attracted a number of advance agents this season.

Solly Kann is associated with him.

Lighters as Disturbers

Since the automatic (so-called) cigaret lighter has become common theatre patrons have fallen into the habit of striking a light to read programs while the house is dark.

It keeps the ushers frantically running down the aisles, explaining it is against the fire laws.

PLAYS ON BROADWAY

(Continued from page 52)

the chief means of contact with his society friends. He is supposedly performing a courteous deed for the Mesdames Van-This and Van-That, who are in need of a little ready cash. The tony monickers are reeled off like so many Smiths and Joneses. Actually, after two acts of obviousness it is disclosed that each bauble has been filched by the social Raffles, who collects the pledge money and leaves his security in the name of the woman from whom he stole them.

The kindly dick, Ed Rafferty, is ultimately instrumental in forcing a confession from Kid Raffles, who uses a poison cigaret as a suicidal means to escape the pen.

Pretty thick meller that seems to have been prepared especially for the unsophisticated Yid trade. The presence of the kosher publicity experts who had much to do with "The Jazz Singer" exploitation downtown evidenced Morganstern's knowledge that he would have to rely on the Jewish fans for whatever support "57 Bowery" gets.

The miscasting of it all is more against the play than the elements supplied by its author, who wasn't given as full an opportunity as he might.

Miss Rush, who is said to be a wealthy divorcee, is financially interested, and Adler, along with Morganstern, Earl Carroll and a couple of others, also have a piece.

Even with the Carroll in at his own house, "57 Bowery" cannot hope to flourish on 42d street.

Abel.

PLAYS OUT OF TOWN

THE BRIDAL BED

San Francisco, Jan. 27.

Sid Goldtree presents a four-act drama by Charles Mere. Adapted from the French by L. G. Blockman. Directed by Edward Redmond. Presented at the Green Street, Jan. 27.

Paul Morton.....J. Anthony Smythe
Ellen Morton.....Elinore Jackson
"Captain" Harry Loring.Edward Redmond
Edith Chandler.....Anette Andre
Dick Chandler.....Victor Rodman

It's doubtful if the police will permit "The Bridal Bed" to continue many days unless there is some drastic cutting of lines. For pure, unadulterated profanity, nothing like it has ever been produced.

The play itself does not come under the term of "objectionable," although it deals with a delicate subject; but the cursing at the climax of the third act is just about as rough and raw as could be imagined as the husband drives his wife from the house.

The capacity mob greeted the lines with consternation, gasps and outright belly laughs—depending on the viewpoint. There were other frank speeches, but mild in comparison.

"The Bridal Bed" falls woefully short of stacking up alongside "The Married Virgin," which preceded the attraction at the intimate little playhouse down in the Italian colony.

Originally a French drama, with the locale in Paris and a French watering resort, Blockman adapted it to an American version with the opening scene in a hotel bedroom in San Francisco, and the other acts near the beach at Santa Barbara, Cal.

The story is of a pair of newlyweds, the Mortons, who are about to start on their honeymoon.

Arriving in their hotel suite, the wife repulses all advances of her husband, and finally confesses earlier indiscretions. She tells her husband everything excepting the man's name. The man spurns her, but finally agrees to make the best of what he considers a bad situation.

A year later they have returned from abroad and are locating at Santa Barbara for the summer, when Ellen (wife) meets old friends, among them Dick Chandler (former lover) and his wife.

Morton finally traps his wife into admission that Chandler is "the other man." And it is then that the tirade of oaths sends the wife out. In the final scene there is a reconciliation between the Mortons, after Ellen has told Mrs. Chandler of her affair with Dick. Refused forgiveness by her friend, Ellen craves a final wish, that Dick be told that she (Ellen) "loved him with all her love and that she went away." Keeping up the lie to the bitter end, as it were.

Though intended as straight drama, the first night crowd at the little Green Street was inclined to accept it more as farce. Hardly had the curtain raised before guffaws greeted a situation where Paul asks his wife to gaze at the pretty scene from the window—a window painted dull white and plainly a solid wood backing.

Despite the attitude of the pay mob, Smythe, in the lead role, stuck to his part religiously, giving a finished interpretation that really saved the play. Miss Jackson was palpably nervous, though giving an excellent performance. Rodman was a total loss as Chandler, while Anette Andre satisfied in the injured wife role.

Not much attempt at staging. A rearrangement of furniture and drapes served to answer for the hotel suite and the Morton summer cottage.

In addition to the five principals there are four minor parts that have little direct bearing on the action. If permitted to continue, "The Bridal Bed" probably can hold out through draw from the curious and the "intellectuals" for three or four weeks. But it's problematical.

Edwards.

"MIKADO" TOPS PHILLY

(Continued from page 50)

the eight local legit houses, and to make matters worse, announcement was made Monday that the "Follies" at the Erlanger, scheduled to open for three weeks, had to be cancelled because of the illness of Eddie Cantor. At present writing, nothing has been booked to substitute. "Three Musketeers" is mentioned, but not booked officially. Following "Greenwich Follies" the next booking for the Shubert is "The Desert Song," March 19. "The Love Call" is announced as indefinite at the Chestnut, although a special company of "Good News" has been repeatedly mentioned for about Feb. 20 at that house. "Spider's" tenure of the Lyric, despite fine trade, is said to be limited, with "My Maryland" reported coming in about Feb. 20. "The Silent House" is at the Adelphi this week, its fourth local house, but the booking is for one week only. Next week, from all indications, the theatre will be dark, with Irene Bordoni's "Paris" apparently set for Feb. 13. Elsie Ferguson's "Careers" was mentioned for Feb. 27, but has presumably been cancelled.

Next Monday, George Tyler brings the Irish Players into the Broad for two weeks, and on Feb. 20 "Tommy" opens at the same house. The Garrick has the all-star revival of "Diplomacy" this week, and next Monday will offer "The 19th Hole" for three weeks. After that will come a second local visit for "Abie's Irish Rose," a surprise booking and one which shows the scarcity of shows on the road. It will open Feb. 27, with length of stay not announced. The Walnut has "Chicago" for two weeks after the Gilbert and Sullivan revivals, and after that nothing mentioned.

It all points to a very early season here this year. One prediction is that two or three houses will be closed by May 1 and all but a couple by June 1.

Estimates for Last Week

"Tenth Avenue" (Broad, 2d week). Melodrama got rather kindly notices and fair business; about $9,500 claimed, which may be a little high. Irish Players next.

"Yours Truly" (Shubert, 3d week). Leon Errol's musical more or less of a flop here, fourth week cancelled, with "Greenwich Village Follies" coming in week earlier than expected; "Truly," $15,000.

"Diplomacy" (Garrick, one week only). George Tyler's all-star revival virtually sold out before opening; two extra matinees inserted; has good chance to beat record of "Trelawny" last season; "Silent House" around $8,000 last week.

Gilbert and Sullivan Repertoire (Walnut, 4th week). Indications are for a $25,000 week this week, weather permitting; last week, despite storms, "Mikado" got within a few hundred dollars of $22,000 and led the town.

"The Love Call" (Chestnut, 4th week). Operetta reversed New York conditions and is a real hit; last week off to $18,500, due to bad weather; stay indefinite.

"The Spider" (Lyric, 2d week). Easily led non-musicals, with not far from $18,000 claimed; ought to be good for eight to 10 weeks, but apparently limited to four or five.

"The Silent House" (Adelphi, one week only). British melodrama now in sixth local week and fourth theatre; "Saturday's Children" beat $12,000 and showed signs of picking up into real hit class when it left.

Erlanger. Dark this week, due to cancellation of "Follies." "Honeymoon Lane" claimed around $20,000 last week.

PLAYERS IN LEGITIMATE DIRECTORY

EDNA LEEDOM
STARRING IN
"LOVELY LADY"
At the Sam H. Harris Theatre, N.Y.

CLAIRE NOLTE
Feminine Lead
(Billie Moore)
"BROADWAY"
Curran Theatre, San Francisco, Now
Management JED HARRIS

MARIE SAXON
CARE VARIETY, NEW YORK

MISS
BOBBIE TREMAINE
Featured Dancer in
"Just Fancy"
GARRICK, CHICAGO

GARDINER HART
JUVENILE
Pacific Coast Company
"HIT THE DECK"
Majestic, Los Angeles

CHIC— —ROSE
YORK and KING
WITH
"TAKE THE AIR"
WALDORF THEATRE, N. Y.

ELIZABETH MURRAY
Featured with
"SIDEWALKS OF NEW YORK"
En Tour

HARRY
McNAUGHTON
"ZIEGFELD FOLLIES"
En Tour
Representative—Louis Shurr

NEW YORK THEATRES

Ziegfeld's 3 Masterpieces
NEW AMSTERDAM Th., W. 42d St. Mts. Wed., Sat.
Erlanger, Dillingham & Ziegfeld, Mg. Dir. Mats. Wed. and Sat.
ZIEGFELD PRODUCTION
MARILYN MILLER
in "ROSALIE" with
JACK DONAHUE

LYRIC THEATRE W. 42d St. MATINEES WED. & SAT.
ZIEGFELD'S INCOMPARABLE
RIO RITA

ZIEGFELD THEA., 54th St. & 6th Ave. Mats. THURS. and SAT.
The All-American Musical Comedy
SHOWBOAT
NORMA TERRIS HOWARD MARSH
EVA PUCK SAMMY WHITE
HELEN MORGAN
EDNA MAY OLIVER
and CHARLES WINNINGER

"Blithely blood-curdling."
—Herald Tribune
HORACE LIVERIGHT Presents
New York's Newest Shudder
DRACULA
FULTON THEA., West 46th St. Mats. Wed. and Sat., 2.30

THE SHANNONS
OF BROADWAY
with JAMES and LUCILE GLEASON
MARTIN BECK Theatre 45 St. at 8th Ave.
Eves. 8:30. Mats. Wed. and Sat., 2:30

ERLANGER'S Thea., W. 44 St. PEN 7963
Dir. A. L. Erlanger
Eves. 8:30. Matinees Wed. & Sat., 2:30
THE GREATEST LAUGHING SONG AND DANCE SHOW ON EARTH
The MERRY MALONES
with GEORGE M. COHAN
and 150 DANCING COMEDIANS
376 GOOD SEATS AT $1.10

GLOBE Thea., B'way & 46 St. Evs. 8:30. Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM Presents
BEATRICE LILLIE
in a New Musical Farce Comedy
SHE'S MY BABY
with CLIFTON WEBB
JACK WHITING and ULA SHARON

JOHN McGOWAN'S New Comedy
"EXCESS BAGGAGE"
with Eric Dressler, Miriam Hopkins, Frank McHugh, Doris Eaton
RITZ THEATRE 48th St., West of B'way
MATINEES WED. and SAT. AT 2:30

HAMMERSTEIN'S Th. B'y & 53 St. Evs. 8:30. Mts. Wed. & Sat.
Tel. Columbus 8380
Arthur Hammerstein's Music Play
"GOLDEN DAWN"
Presenting LOUISE HUNTER
Libretto by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd
Music by EMMERICH KALMAN and HERBERT STOTHART

VANDERBILT Thea., W. 48th St. Evs. 8:30 Mts. W. & S., 2:30
Lew Fields and Lyle D. Andrews Present
THE MUSICAL COMEDY CLASSIC
MARK TWAIN'S
"A Connecticut Yankee"
Adapted by
FIELDS, ROGERS and HART

48th St. Thea., E. of B'wy
Eves. 8:30. Mats. Wed. and Sat.
GUTHRIE McCLINTIC Presents
"COCK ROBIN"
A Play by
PHILIP BARRY and ELMER RICE

EUGENE O'NEILL'S
Strange Interlude
JOHN GOLDEN Thea., 58th, E. of B'way Evgs. Only at 5:15
Dinner Intermission of one hour at 7.30

The Theatre Guild Presents
Week Jan. 30
"THE DOCTOR'S DILEMMA"
Week Feb. 6: "Marco Millions"
GUILD Theatre, West 52d Street Matinees Thurs. and Sat.

PORGY
REPUBLIC Th., W. 42d. Evs. 8:40 Mts. Wed. & Sat., 2:40

LYCEUM Thea., W. 45 St. Evs. 8:30 Mats. Thurs. and Sat., 2:30
INTERFERENCE
By Roland Pertwee and Harold Dearden

ARTHUR HOPKINS Presents
PAULINE LORD
in "SALVATION"
By Sidney Howard & Chas. McArthur
EMPIRE THEATRE B'way and 40th St.
Eves. 8:30. Mats. Wed. and Sat.

MADGE KENNEDY
in "PARIS BOUND"
By Philip Barry
MUSIC BOX Thea., W. 45th St. Evenings 8:30
Mats. Wed. and Sat., 2:30

"BURLESQUE"
A Comedy
PLYMOUTH Thea., W. 45th St. Evenings 8:30
Mats. Thursday and Saturday, 2:30

ROXY
7th Ave. and 50th St.—Under Personal Direction of S. L. ROTHAFEL (Roxy)
13 WASHINGTON SQUARE
JEAN HERSHOLT-ALICE JOYCE
RUSSIAN CHORAL SPECTACLE
BALALAIKA ORCHESTRA of 25
KENTUCKY JUBILEE SINGERS
ROXYETTES BALLET CORPS
ROXY SYMPHONY ORCHESTRA

CAPITOL
Broadway at 51st St.
Doors open at 11:45 A. M.
First Time at Popular Prices
RAMON NOVARRO and NORMA SHEARER in
'The Student Prince'
ON THE STAGE
"DREAM GARDEN," a Revue
CAPITOLIANS, WALT ROESNER, Others

4th and LAST WEEK
CHARLIE "THE
CHAPLIN in CIRCUS"
The Greatest Show of Mirth
MARK STRAND B'WAY AT 47th St
Extra Midnight Showing Daily at 11:30
Regular Mark Strand Prices

WILLIAM FOX Presents
SUNRISE
with Symphonic Movietone Accompaniment
An F. W. Murnau Production
Featuring
JANET GAYNOR & GEO. O'BRIEN
Also Fox Movietone News
Times Square Thea., 42d St., W. of B'way Twice Daily, 2:30 & 8:30.
SUNDAY MATINEE AT 3

MATINEE EVERYDAY AT 2.45
EVENINGS AT 8.45
See and hear
AL JOLSON
in
The JAZZ SINGER
on the VITAPHONE
WARNER THEATRE B'WAY AT 52d ST.

There Must Be "A SILVER LINING"

(That's Shining For Me)

Dolly Morse's (Dorothy Terris) Greatest Lyric Since "My Wonderful One"!

Every act will be singing "SILVER LINING"

You'll fall "HEAD OVER HEELS IN LOVE" With It!

ARTIST'S COPY

There Must Be A Silver Lining

(That's Shining For Me)

Fox-Trot Song

Lyric by DOLLY MORSE

Music by WALTER DONALDSON

Mod to

The more I roam a-bout, The more I dream a-bout a rain-bow,
I've been so blue a lot, I've had an aw-ful lot of bad luck

Just hop-ing that a rain-bow might soon ap-pear
An aw-ful lot of bad luck has come my way

I'd walk a mil-lion miles, To find the kind of smiles that I know, Would bring a gold-en
Although I sit and mope, I try to smile and hope that Good Luck, A lit-tle bit of

rain-bow, and skies so clear Although I try I real-ly get
good-luck, will come some day Just like the skies, my eyes are so

no-where, Some-time I'm hop-ing that I'll get some-where
cloud-y Some day Miss La-dy Luck might say "How-dy:"

CHORUS *p-f*

There must be a sil-ver lin-ing That's shin-ing for me,

There must be a way of find-ing a mes-sage of sym-pa-

-thy, Just a lit-tle coo from the blue-bird, Would make a

new bird out of me There must be a sil-ver lin-ing

That's shin-ing for me me

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ENGLAND: Francis, Day & Hunter, Ltd., London. FRANCE: Publications, Francis-Day, Paris
AUSTRALIA: Allan & Co., Prop., Ltd., Melbourne

Walter Donaldson's Greatest Melody—A Worthy Successor To "MY BLUE HEAVEN"

Every Orchestra Will Be Playing "SILVER LINING"

And Don't Forget "I FELL HEAD OVER HEELS IN LOVE" Is A HIT!

"You Can't Go Wrong With Any 'FEIST' Song"

711 SEVENTH AVE **LEO FEIST INC.** NEW YORK

SAN FRANCISCO 935 Market St.
CINCINNATI 707-8 Lyric Theatre Bldg.
PHILADELPHIA 1228 Market St.
KANSAS CITY Gayety Theatre Bldg.
CHICAGO 167 No. Clark St.
BOSTON 181 Tremont St.
DETROIT 1020 Randolph St.

LOS ANGELES 405 Majestic Thea. Bldg
MINNEAPOLIS 433 Loeb Arcade
TORONTO 193 Yonge St.
LONDON, W. C. 2, ENGLAND 138 Charing Cross Road
AUSTRALIA MELBOURNE 276 Collins St.

Dance Orchestrations 50¢ FROM YOUR DEALER OR DIRECT!

BROADCASTING STILL PHOTO IN 90 SECS. AS DEMONSTRATION

Dr. Alexanderson Process Shown by N. B. C.—Commercial Possibilities—Must Be Developed at Receiving Point—Mayor Walker First

Broadcasting of still photographs which the National Broadcasting Co. demonstrated to an invited audience of radio engineers and newspapermen is a direct step toward the transmission via ether of motion pictures.

Already Television has been successfully demonstrated to laboratory executives in the General Electric Co.'s Schenectady, N. Y., plant, but the process of transmitting photographs and diagrams over the air made possible by apparatus developed by Dr. E. F. W. Alexanderson, consulting engineer of the General Electric Co., is more in line with the current practice of transmitting news photographs by land wire by what is commonly known as the Telephoto process.

The Dr. Alexanderson invention utilizes the ordinary broadcasting station, sending the likeness through the ether, and receiving it through an attachment hooked up with the ordinary radio receiving set.

Instead of a loud speaker on a radio receiver, the photographic reception box is hooked up to the set and the likeness comes through within 90 seconds of its broadcasting. That is the length of time required for the sending of a picture 4½ inches by 8 inches, such as Mayor James J. Walker's, reproduced herein.

Listeners for this experiment tuned to WEAF. A wavering note or high frequency squeal, sustained for 90 seconds, was all necessary to send the photo. It takes about five minutes to be developed like any other photograph.

Positive Transmitted

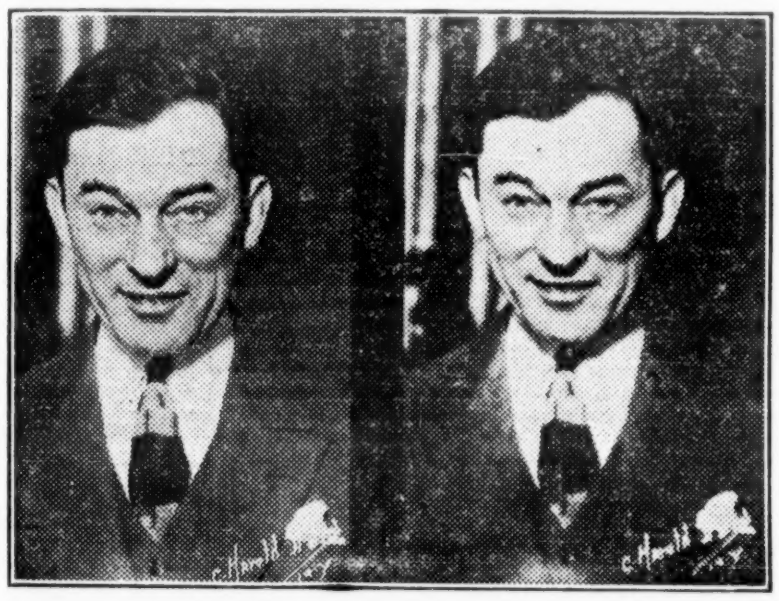
Unlike Telephoto, the negative is not transmitted, but the positive print. From the print a negative is developed, this requiring a developing outfit, dark room and usual properties.

The commercial possibilities of this for news photography transmission at first thought seems best. What its household po sibilities are are speculative.

The NBC test covered a 25-mile range. Mayor James J. Walker's picture was broadcast from the NBC'S studios at 711 5th avenue at 55th street to its high-powered Bellmore, L. I., studios and received back in the N. B. C. studios. Another experiment had Dr. Alfred N. Goldsmith's home on West End avenue and 82d street, situated 25 miles from Bellmore, L. I., as the receiving laboratory.

Reception is governed by the ordinary radio reception of the broadcasting station. WEAF conservatively has a range of 150-mile radius from New York. A network system of relayed broadcasting is also possible with the apparatus. This experiment will be publicly demonstrated to an invited group within a fortnight.

Dr. Alexanderson, who thrilled the world with his Television, is responsible for the new transmitter. No technical identification name has been given this means of photographic radio reproduction.



Mayor Walker Over the Air

Two likenesses of New York's chief executive. To the left as he was taken when speaking at WEAF, New York. Right view as developed after 90 seconds in going through the ether and received at the home of Dr. Goldsmith on West End avenue.

While the air transmission reveals some distortions, though not unfavorably, of features, particularly, measurements of the two photos are precise.

Air Chest Fund Quarrel Brings Up Slander Bill

Providence, Jan. 31.

Senator Robinson, of Providence, introduced a bill in the Rhode Island legislature last week providing a penalty of a $500 fine for slander over the microphones of broadcasting stations of the state. Neither of the two local leading stations knew of any particular reason for the bill. Rumor is that the author of the measure is directing his fire at a station attached to a local theatre.

During a recent Community Chest drive one of the prominent sponsors was attacked on the "mike" by the owner of a broadcast outfit. Sincerity of the Chest Fund worker was challenged and in the midst of the air tirade was told "to go ahead and sue the speaker for libel or anything else." The only outcome of the affair to date is this proposed legislation.

HENDERSON MUST PAY

Jury Gives Agent Verdict for $2,400, Weekly "Salary" for the Booking

A jury in the New York City Court brought in a verdict for $2,400, the full amount sued for by Al Herman, the agent, against Fletcher Henderson, the colored band leader at Roseland ballroom. Herman proceeded on a contract calling for a weekly salary of $30 a week from Henderson for securing the Roseland engagement. Herman was also entitled to 10 per cent. commission on all outside engagements.

Henderson's contention was that when he left Roseland for a road tour after nine weeks at the Broadway dance hall it abrogated Herman's claim. The jury thought otherwise, since Henderson returned to Roseland after a brief absence on the road. The decision gives Herman his salary interest in the life of Henderson's contract at Roseland.

MAY TAX RADIO AD REVENUE; SENATE PROBE

Dodge Bros. Hour Prompts Inquiries as Substitute for Theatre Admissions

Washington, Jan. 31.

Senate leaders, quoted as having pledged their support to repeal the entire admission tax, are now said to be looking to the revenue derived by the broadcasters from advertising accounts.

Printed reports of the large amounts paid for these hours has caused considerable discussion with it now expected that when the tax bill comes up for discussion in the Senate, a proposal will be made to place a tax on these returns as a substitute for the theatre tax. It now being considered necessary to have the revenue to balance the loss of the automobile tax.

Stalling on the consideration of the bill is creating much conjecture as to just what will be done. Many predict that the automobile tax will go back to the rates as recommended by the Ways and Means committee of the House, but that the admission tax will go. As to how far the new proposal on radio will get is said to be dependent upon the manner in which it is brought out. It is said to be a Republican idea.

Dodge Brothers' $60,000 hour brought the idea to the surface.

Big Ad Agency Engages Showman for Radio Accts.

N. W. Ayer & Son, the internationally famous advertising agency, has engaged Gordon Whyte, a showman of long standing, to take charge of that advertising firm's radio accounts.

Whyte will work with Douglas Coulter on the Eveready Hour and the Victor Hour, which are the Ayer Co.'s two current radio advertisers. Ayer also handles Armand, beauty preparations, through the National Broadcasting Co.'s midwest network, a separate circuit working out of Chicago.

Whyte has been an actor, stage writer and newspaperman for many years and was specially engaged by Ayer for his showmanly qualifications, with the proviso of a free hand in everything.

The Ayer agency is the biggest of its kind in the world, handling Ford, Rolls-Royce, Chicago, Milwaukee & St. Paul Railroad, Kellogg's Corn Flakes and other cereal products, Armour & Co., American Telegraph & Telephone Co., among scores of others.

There has been talk of Ford going on the air, but that is not definite. The competitive trend and competition from General Motors and the Dodge Brothers, regular ether features, may soon force that issue.

The Whyte appointment is unique in that an advertising agency utilizing radio has taken the initiative where the N. B. C. refuses to commit itself. The latter stands on its theory that from within its own ranks will blossom forth a super-showman.

Isolated Station Quits

Washington, Jan. 31.

EAG, situated at La Laguna, has discontinued. This leaves no broadcasting in the West Canary Islands.

RADIO RAMBLES

By Abel

Ben Bernie, working under wraps and without the usual Bernie flippancy, which in a measure almost gave him a new ether personality, was m. c. of the General Motors hour (Oldsmobile). Bernie's program was all to the musical comedy, with the choicest production song hits canned for vocal and instrumental rendition.

The curb on Bernie is in line with the N. B. C.'s general ruling against all ad lib announcements. The Jolsol and Rogers misinterpreted comedy on the Dodge Bros. Victory hour prompted this.

Strict Editing

Advertising buyers inspired the N. B. C. to edit and censor everything in the future excepting the announcements of their own staff announcers.

In these rembles from time to time will forget the stereotyped radio review idea in line with other suggestions there is enough of that already in the daily press. The premise is well founded. Unlike a play or other stage or screen amusement which is prolonged, the nature of radio entertainment is so ephemeral and restricted to but a few minutes up to an hour that any serious critical analysis is wasted, unless it is for general suggestion for a permanent hour.

Criticising Critics

Donald Flamm, managing director and president of stations WMCA and WPCH (Hotel McAlpin and Park Central Hotel), has prepared a lengthy criticism of professional critics of the radio. Flamm has much of interest to expound, and says it was prepared chiefly with a view for Variety analysis and consideration. Promise to dissect Flamm's stuff with much pleasure.

Bernays' Bull

Edward L. Bernays, public relations counsel extraordinary, who did such great work on behalf of the Dodge Bros.' Victory hour, is another who alleges that the contemporary radio press regards Variety as a beacon light in this problem of radio showmanship. Any suggestions fr.... the showman's a .le are avidly devoured by all concerned, so Eddie says. That goes for the radio broadcasters who sel.-admittedly have been won around to the showman's slant on radio.

In the past the propaganda for paid talent was anarchistically regarded as a pipe dream of a trade paper, Variety trying to put performers on the pay rolls of broadcasting stations which insisted and persisted they had not the source of income from which to pay off.

The advertisers and good-will exploiters paved the way for that in short order.

What Is Any Showmanship?

Radio showmanship. What is it? How can it be accomplished? It has no parallel in the theatre, being as new as radio itself is.

3 Dancers at Kit-Cat

Myrio, Desha and Barte sail Feb. 3 on the "Olympic" to open at the Kit-Cat Club, London, Feb. 26.

The dance team will play abroad for a couple of months, returning to picture houses in America.

An Announcement of Extraordinary Interest

ERNIE GOLDEN
AND HIS ORCHESTRA
open at the
KNICKERBOCKER GRILL
Monday Evening, February 6, 1928

MR. GOLDEN takes this opportunity to express to all of his friends in the profession his sincere appreciation of their good fellowship, their good will and their good wishes during the past years and extends his hearty invitation to renew the old friendships at his new rendezvous—the *Knickerbock Grill*, 42nd street at Broadway—where the new "Broadway Nights" will continue and where the latch key is always out.

The Knickerbocker Grill
Forty-Second Street at Broadway

ERNIE GOLDEN
Broadcasting from Station WOR

ERNIE GOLDEN
Records—All Companies

RENOWNED FOR ITS FRENCH CUISINE AND PASTRY
PIROLLE'S
145 WEST 45th ST., NEW YORK
Pirolle's Special Table D'hote Dinner, $1.25 Sunday—Noon to 9 P. M.
LUNCHEONS SPECIAL DISHES DAILY POPULAR PRICES

TED WEEMS
and HIS ORCHESTRA
NOW HOTEL MUEHLEBACH - - - KANSAS CITY, MO.
THIRD CONSECUTIVE SEASON VICTOR RECORDS

PICK-UP BAND CANNED ON 2D DAY IN ALBANY

Albany, N. Y., Jan. 31.

The entire band sent to the Rainbo room of the New Kenmore hotel with Ted Fiorito, composer of a number of song hits, was fired the second night it was in Albany. The band was such a flop in the eyes of the three Murphy brothers, owners of the hotel, that they ordered the withdrawal immediately.

The nine men sent to the Kenmore were stranded in Albany for a few days until given carfare to return to their homes. These men, it is said, were a pickup band, some coming from Mexico City, and not members of Fiorito's own orchestra, which the Murphys said the M. C. A. agents had promised to send to Albany.

When without a band, Bob Murphy immediately called upon Romano, who had been at the Kenmore for several seasons, to accommodate him for a couple of nights. Phil sent him as many men as available.

Kenneth Casey has been installed as manager of the band and orchestra department of the Alf T. Wilton agency.

B & D
"SILVER BELL"
BANJO ARTISTS
JOE ROBERTS
"Paderewski of the Banjo"
MONTANA
Cowboy Banjoist
ROY SMECK
Wizard of the Strings
FRANK REINO
New York's Leading Orchestra Banjo Artist
STEVE FRANGIPANE
Banjoist, Levitow's Commodore Hotel Grill Orchestra
SLEEPY HALL
With His Orchestra, Venetian Gardens, Montreal
CHAS. FRINK
En-Route
New Illustrated 48-Page Combined Catalog and Silver Bell News—Free
The BACON BANJO CO., Inc.
GROTON, CONN.

Am. Society's Election

The annual election of officers of the American Society of Composers, Authors and Publishers practically re-elected the entire ballot, with few changes.

Gene Buck continues as president; John Philip Sousa and Louis Bernstein, vice-presidents; Charles K. Harris and Silvio Hein, secretary and assistant secretary; Jay Witmark and Joe Young, treasurer and assistant.

Director-publishers are Louis Bernstein, Edgar F. Bitner, Saul H. Bornstein, Max Dreyfus, Rodman W. Fay (Schirmer Co.), Walter Fischer (Carl Fischer, Inc.), Charles K. Harris, Jerome Keit, Jack Mills, George Maxwell, Will Von Tilzer, Jay Witmark.

Writer-directors are J. Keirn Brenna, Gene Buck, Bud DeSylva, Silvio Hein, Raymond Hubbell, Gus Kahn, Jerome Kern, Frederick H. Martens, Joe McCarthy, Oley Speakers, John Philip Sousa and Joe Young.

Geo. Piantadosi's "Eagle"

Waterson, Berlin & Snyder is bringing out a new Lindy song, "Lone Eagle." It represents George Piantadosi's first effort to emulate his composer-brother, Al.

Jack Glogau and Ray Turk helped George—a lot.

During the height of the Lindbergh enthusiasm last summer about 30 songs were published by various concerns. Apparently this is the first ditty celebrating the Mexican hop.

Universal has a picture current under the title "Lone Eagle." No hook-up.

Sam Wooding's band has joined Clarence Robinson's colored musical, "On the Air."

LONDON—PARIS—BRUXELLES
MADRID—BERLIN—GENEVA—LUGANO
PALM BEACH—NEW YORK
HARL SMITH'S
Lido Venice Orchestra
A PAUL SPECHT UNIT
Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH INN, DETROIT

ARTHUR FIELDS' WIFE ASKS FOR SEPARATION

Mrs. Fields Alleged to Have Stripped Home—Husband May Counter

After stripping Arthur Fields' household in Larchmont, N. Y., of most of its belongings and alleged to have deserted her husband's child who was in a critical condition in a hospital, Selma Adler Fields has taken the initiative with a separation action, according to papers filed in the New York Supreme Court. She alleges the songster earns $15,000 a year as vocalist for the phonograph records.

Fields for a time this fall was frantic as a result of an automobile accident to his son by a former marriage, which almost permanently crippled the lad. Only the most expert and high-priced surgical treatment by specialists, which depleted the Fields' fortune in short order, saved the boy's life and resulted in the present favorable condition.

It was at this time that his wife left the Fields home, taking with her many of the household possessions. It prompted Fields to advertise a warning against further indebtedness incurred by his wife.

Kendler & Goldstein, acting for Fields, state they will counter-sue for an annulment of the marriage on the ground the wife was divorced in Chicago at a time when she was not a resident of Illinois.

Malotte Must Pay, or Else

Los Angeles, Jan. 31.

Albert Hay Malotte, former picture house organist at present conducting an organ school, must pay alimony to his estranged wife, Mary Jane Malotte, vaudeville and cabaret actress, or else. Superior Court Judge Beecher made this provision to Malotte when he was held in contempt of court for refusing to pay separate maintenance awarded his wife last October.

Varvara Clicks, Re-signs

Leon Varvara's click as the stage band leader and m. c. at the Stanley, Baltimore, has prompted Edward L. Hyman, the Brooklyn Strand's managing director, supervising executive of four Stanley theatres, to re-sign him. At the Earle, Washington, Whitey Kaufman and band go in as the stage band feature succeeding Russ Morgan, opening Feb. 4.

Owing to the Chaplin "Circus" feature being booked for a run at the Brooklyn Strand, a reversal of sequence for the unit presentations becomes necessary. Hyman's new show opens at the Earle, Washington, Feb. 4, and returns to the Brooklyn Strand; thence to the Mosque, Richmond, and next Baltimore. The usual sequence is Brooklyn, Washington, Baltimore and Richmond, but the pencilled-in two and three-week stands for Chaplin and F-N's own "Patent Leather Kid" (Barthelmess) brought about the temporary change.

ART KAHN ENDS RUN

Art Kahn closed a four weeks' stay at the Mark Strand, Brooklyn, N. Y., Saturday. He was the m. c. coming from Chicago after eight years with Lubliner & Trintz. Kahn has other New York offers, including a radio proposition, which may keep him east.

The Brooklyn Strand gets Chaplin's "Circus" for two weeks starting this week, and does not require a stage band leader. When resuming with its units, Jerry Seers, the house arranger, will wield the baton.

Announcement Extraordinary!
After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit
"SWEET ELAINE"
the sister song to "Sweet Adeline"
Quartettes, Trios, Duets, Singles, Orchestras
WRITE — WIRE — CALL
JOHN E. HAYES, Inc.
1595 Broadway, N. Y. City

Silver Slipper, N. O., Is Blown Up, Destroyed

New Orleans, Jan. 31.

Early yesterday morning the Silver Slipper, nite club, was blown up and completely destroyed by the fire that followed.

It occurred one hour after the place had closed.

A. Trambino, owner and manager of the club, asserts that the destruction of his place was the work of enemies.

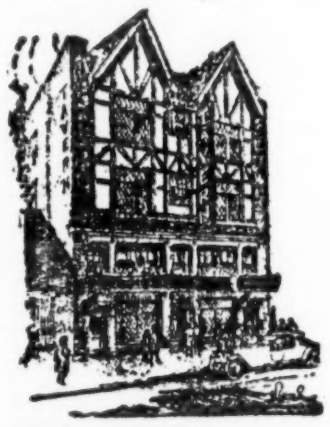
The Silver Slipper has been New Orleans' principal point in the better night life of the town.

It was the scene two weeks ago of Teddy Morse, 19-year-old dancer in the place, rushing onto the club's floor, ablaze, her dress having caught fire in the dressing room from an electric heater. Miss Morse died a few days later.

WIRGES, REC. MGR., BRUNSW'K

Bill Wirges is now recording manager for Brunswick, in charge of all "canning" of Brunswick disks.

Wirges travels between New York and Chicago.


TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

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FEDERAL MEN TESTIFY FOR NITE CLUB OWNER

Le Paradis "Ice and Water" Prosecution Brigns Out Contradictory Statements

Washington, Jan. 31.

Attempt to padlock Meyer Davis' Le Paradis because of the sale of gingerale and cracked ice, which the government alleges is used by patrons to drink their own liquor, brought out much contradictory testimony during the past week.

A policewoman testified that she saw 40 patrons, young and old, drunk in one night at the cafe. Two prohibition agents testified that they were in the place on the same night and saw nothing of the kind.

Government brought in a surprise witness who claims he saw "white liquor poured out of gin bottles" within two tables of where Meyer Davis himself was sitting. Davis' attorneys countered by putting Herbert H. White, prohibition department field supervisor on the stand. He told the court of a conversation with Davis wherein it was brought out that the immunity granted diplomats, many of whom are regulars at the cafe, made enforcement a difficult task. Maj. White added that Davis' contention in this regard was right. He also stated that Davis had asked for co-operation in enforcing the no-drink laws.

Case is expected to be brought to a close this week, with decision from the bench looked upon here as important from a national angle.

Davis' position has been strengthened due to Prohibition Commissioner Doran's ruling that his agents should not attempt to serve padlocks with no other evidence than that cracked ice and gingerale were being served.

GREEN MILL REOPENS

Chicago, Jan. 31.

Chicago's Green Mill Gardens (cafe) re-opened Jan. 25. The cafe, formerly owned and operated by Danny Cohen, was closed following the attack on Joe Lewis, now of the Joe Lewis Night Club (the old Rendezvous).

Green Mill is now under the ownership and management of Ralph Burke. Henri Gendron's orchestra furnishes the music.

Mlle. Fifi's Successor Is Foreign Performer

The smart numbers on Broadway don't know what they're seeing. Budapest's star soubret, a girl with a general continental reputation, is doing a Mlle. Fifi for Clayton, Jackson and Durante. And standing for the razzing.

She is Lily de Lys, comic opera star of the "Vigsinhaus," Budapest. Six months ago Mlle. de Lys came to this country with the Hungarian light opera company for a tour of the towns having a strong Hungarian population. The tour was mildly successful.

The company got as far west as Milwaukee, then came back to New York and disbanded. The troupe went back to Hungary.

Mlle. de Lys, with her mother, also a member of the company, remained in New York, hoping for a chance at the local musical comedy stage.

The game little soubret says that conditions are desperate for the show people in Budapest anyway. Hundreds of artistes have been driven to the capital by the closing of the provincial houses. Only one musical comedy theatre in Budapest to take care of them. Conditions must be better in New York, she thought.

Davidow Did It

Mlle. and mother took lodgings in Yorkville and she made the rounds. But she couldn't get a job. And she needed one. Broadway never had heard of the vivacious girl who had played the Mitzi roles out in Hungary. Finally, the Shubert offices shunted her to Davidow, and it was he who thought those three boys might use her to replace the unforgettable Mlle. Fifi of Club Dover days.

Mlle. de Lys' father was French. She had an authentic accent to play, and, ironically, she really is Jimmy's "great international star!" The three boys recognized her as a trouper who had command of the art of straighting. They put her to work the day after she tried out for them.

The salary is nothing but it keeps her and her mother off the rocks. And every night she goes through her razzing with the hope that some manager is in the Parody.

Lily de Lys is a performer. And those three boys get their laughs on the announcement: "Mam'zelle de Lys, ze great international star."

Reduced Rye at $95

Rye, subject to analysis, at $95 a case is frankly conceded by a bootlegger to be heavily cut. Yet the legger claims the analysis will be okay and report say it's so.

Another bit of info from the same source is that the liquor handler is paying $140 a case for pure rye, from which the $95 stuff is reduced.

About the only point the legger refuses to talk upon is how much he cuts and how it's done.

NITE CLUB WRECKED AS "SPITE WORK"

Wintergreen Club on 46th St. Wholly Demolished Early Sunday Morning

A few hours after the management of the Wintergreen Night Club, 52 West 46th street, on the fourth floor, had closed Sunday morning, malicious wreckers entered the club and with several fire axes did a better job than the prohibition forces did to Helen Morgan's club recently.

The club is not far from 5th avenue. It has a nice clientele. Michael G. Winters, of the Stanley Hotel, is said to be the owner and Harry Green, the manager, according to the police of the West 47th street station. Winters and Green had left about an hour before the "club wreckers" entered.

In the street below was Patrolman Richard Gunnip of the West 47th street station. He was trying doors shortly after 8 a. m. when he heard sounds of destruction upstairs. Gunnip hurried into the building with drawn gun. As he reached the club floor he heard the elevator descend.

He raced downstairs after the lift and saw a man run out on the ground floor. Gunnip ran after him yelling for the man to halt. Instead the fugitive fled faster. Gunnip fired two shots over the man's head as he disappeared into 5th avenue, thronged with persons on their way to Mass at St. Patrick's Cathedral.

Gunnip returned to the club with Detectives Clarence Gilroy and Charles Dugan. Entry had been gained by a key, the police figured. The rear door of the club was found opened and it is believed that one of the wreckers escaped that way.

Chopped Piano

Gunnip with the sleuths began an inventory. They found two fire axes that belonged in the place near the door. Not one article remained intact in the club. The wreckers tore down the tapestry hangings, chopping up the piano and cash register. They kicked in the large bass drum. Chairs, mirrors, settees and virtually everything in the club was destroyed. Winters and Green were notified. They were asked to make an estimate. Both held their hands to the head and said at least $5,000.

Winters and Green offered the theory that it was spite work.

NEWARK DOUBLING

A cabaret show from the Club Monterey opens Feb. 18 at the Branford, Newark, N. J., and will play over the Stanley-Fabian houses, doubling with the night club.

Jack Heisler is staging the dances, and a book is being provided by Dorothy Fields.

Harry Pearl is behind.

Piccadillys on Brunswick

Melville Morris and his Piccadilly Players are signed by Brunswick to exclusively record two discs a month. The Piccadilly dance band has built a rep as a society dance combination, playing parties, hops, etc.

Morris is Paul Whiteman's United Orchestras' booking manager. Whiteman is an exclusive Victor artist while the Piccadilly Players, a first string sub-combination, is Brunswick's.

Savino Returns from Annual

Domenico Savino, arranger, is back in New York with Robbins Music Corp. of which he is an executive, after a four months' stay in Italy.

Savino makes the continental trip annually.

COLORED GIRL'S SENTENCE

Viola Fowler Given 1 to 10 Years For Stealing

Viola Fowler, 22, former New York cabaret girl and vaudevillian, recently arrested in Chicago on a charge of grand larceny, pleaded guilty before Judge William V. Brothers. She was sentenced to serve from 1 to 10 years in the Illinois pen.

Miss Fowler is a colored girl. Her accusers were white women for whom she worked in Chicago as a maid.

The only reason given for her action was that false pride had prompted her to wear pretty clothes and jewelry.

A book of old songs is being published by Shapiro-Bernstein.

CABARET BILLS

NEW YORK

Ambassadeurs
Adelaide Lell
U S Thompson
Eddie Gray
Brown & McGraw
Will Vodery Bd

Bamboo Inn
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Casa Lopez
Vincent Lopez Or
A Friedland Rev
Roseray & Capella

Chez Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

Club Lido
Jane Green
Meyer Davis Orch

Connie's Inn
Leonard Harper R
Allie Ross Bd

Cotton Club
Dan Healy Rev
Aida Ward
Edith Wilson
Jimmy Ferguson
Leonard Ruffin
Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

Club Ebony
Colored Show
Ebony Bd

Club Monterey
Jack Irving
Elaine Manzi
Claire Stone
Alitia Lewis
Edna Sedley
Sonia Coy
Madlin LaVerne
Mary Adams
Jerry Osborn
Lustig's Sirens

Club Richman
Geo Olsen Orch
Fuzzy Knight
Leni Stengel
Juliette Johnson
Geo Murphy

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

54th St. Club
Benny Davis
Fuzzy Knight
Frances Shelley
Dorothy Barber
Mary Lucas
Harold Leonard Or

Frivolity
N T G Rev
Molly Doherty
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Harriett Marned
Jean Murray
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Floor Show
Gus Good
Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zanden Or

Hotel Biltmore
Madl'ne Northway
Geo Chiles
B Cumm'ns Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Jimmy Carr Orch
Ted Reily Rev

Knickerbocker Grill
Sylvia Hanley
Trixie Hicks
Peggy Hart
Grace Ashley
Bert Kauff Orch

Little Club
Dolly Bernard
Grace Hayes
Joey Chance Or

Mirador
Eleanor Ambrose
Chas Sabin
M & B Johnston
Ernie Heltz Or

Montmartre
Emil Coleman Bd

McAlpin Hotel
Ernie Golden Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Palais D'Or
B A Rolfe Bd
Rolfe's Rev

Park Centr'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morris
Patricia Salmons
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
Van & Schenck
Dan Healy Rev
Dolores Farris
Beth Challis
Don & Mae
Vercelli Sis
Tom Gott Or

Small's Paradise
L'n'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev
Warner Gault

Ten East 60th
Margaret Zolnay
David Gerry
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Don Beck
Ralph Bart
Dale Dyer
Lew King
Bernie Adler
Eddie South Bd

Alamo
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarke

Ansonia
Lew Jenkins
Wellington Sis
Bobby Pincus
Madelon McKenzie
Grace Johnston
Bill Krans Bd

Chez-Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Ohman 2
Paxton
Bee Palmer
Al Siegel
Sherman-Bargy Bd

Colosimos
Bobby Danders
Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Bonnie Adair
Frank Libuse
Lischeron & H
Al Handler Bd

Frolics
Roy Mack Rev
Babe Kane
J & M Jennings
Nellie Nelson
Hal Hixon
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Singers
Russell & Durkin
Gene Gill
Jean Gage
Henrie Genaron Bd

Katinka
Roy Mack Rev
Dorothy Compte
Joe Tenner
Myrtle Lansing
Zita & Howard
Aarseth-Cope Bd

Lido
Inez Gamble
Kaalhue & Kaena
Charlie Schultz
Harry Clay Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Mirador
Sylvia DeVere
Betty Darling
Hyland Sis
Delores Falles
Lenard Loehr
Flo Myers
Earl Roth Bd

Parody Club
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris
Virginia Sheptall
Al Gault
Flossie Sturgiss
Jules Novit Bd

Rendezvous
Joe Lewis
Natalie & Darnell
Irwin Sis
Lillian Scott
Chas Straight Bd

Rainbo Gardens
G & M Moore
Ray Oswald
McLaughlin & D
Isham Jones Bd

Samovar
Olive O'Neil
Carroll & Gorman
Leon & Bebe
Mary Stone
Fred Waite Bd

Terrace Garden
Will Higgie
Diana Bonner
W Wadsworth Bd

Vanity Fair
Vierra Hawaiians
Mirth Mack
Gladys Kremer
Karola
Dick Hughes
Leo Wolf Bd

WASHINGTON

Better 'Ole
McWilliams' Orch

Carlton
Harry Albert
Meyer Davis Orch

Chantecler
Paul Fidelman
Meyer Davis Orch

Club Lido
E Dougherty Or

Club Madrillon
Orville Rennie
J O'Donnell Orch

Club Marlboro
Phoebe Orch

Club Mirador
M Harmon Orch

Club St. Marks
Schulty-Rosey Or

Le Paradis
Nathan Brusiloff
Hal Thornton
Walter Kolk
Paul Fidelman
Malinoff & Gray
Jerry Dryden
Meyer Davis Orch

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenmann
Sidney's Orch

Swanee
Roland Young
Al Kamons
Meyer Davis Orch

Villa Roma
Villa Roma Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

FLORIDA

MIAMI

Club Balboa
Chester Alexander
Billy Peel
Rhoda Freed
Teddy Gordon
Frank Madden Or

Embassy Club
Norma Gallo
Dorothy Dexter
Marian Marchante
George Marshall
Grace Hill
Tex Reynolds
Gene Fosdick's Bd

Monte Carlo
Warren Murray
Pat Dougherty
Jack Taylor
Billie Deshon

Silver Slipper
Evans & Fontaine
Minnie Allen
Benny Fields
Anita & Formine
Frank Novak Orch

The Frolics
E Young's Scandals

PALM BEACH

Ch'z Bouche Jungle
Dooley 2
Doris Robins
Jensen's Orch

Muleteer Grill
Polly Day
Marco d'Abreau
Ben Bernie Orch

Valencia Gardens
Chas Sharp Orch

Venetian Gardens
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

Vineta
Al Payne Orch

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and his
KOLLEGE KNIGHTS
(Reg.)
McDonald Theatre Campa Shoppe
University of Oregon—Eugene

CHARLEY STRAIGHT
AND HIS
Brunswick Recording Orchestra
Back Home Again
RENDEZVOUS CAFE
Chicago

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IN VARIETY
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OBITUARY

EARL METCALF

Earl Metcalf, 39, one of the oldest actors in the picture business, was instantly killed at Burbank, Cal., when he dropped from an airplane 2,000 feet.

Mr. Metcalf was taking a course in flying from the Wilson Aero Service of Glendale, Cal., of which Roy Wilson is proprietor. The latter, a well known pilot, was in charge of the plane at the time the accident occurred. He was cleared of blame after taken into custody by Burbank police.

According to his story, Mr. Metcalf was seated in the rear pit when the plane swerved to the ground and the actor must have fallen out.

Police at first were led to believe in a suicide theory on account of disappointing events in Metcalf's life. He was a pioneer picture actor,

In Fondest Memory
of My Friend
ALFRED de MANBY
who died February 1, 1920
JERRY VOGEL

dating back to the old Vitagraph days. Of recent years he did little work in pictures and it is understood he was dabbling with real estate for a while. The last time he appeared for the screen was in a picture for First National with Ken Maynard.

According to friends, Mr. Metcalf had been very morose of late. He was married for the fourth time and lived with his wife and three children at 11547 Hortense avenue, North Hollywood. From what is known, he had no domestic difficulties.

The deceased was born in Newport, Ky. He started his theatrical career in early life with a stock company.

HANS STENGEL

Hans Stengel, 34, artist and writer and former dramatic editor of the New York "Evening Journal," committed suicide at one a. m. Jan. 29 by hanging himself in a closet at his studio apartment, 134 W. Fourth street, New York.

Stengel, more as an artist than

In Remembrance of
CHESTER DeVONDE

by his theatrical writings, was well known to stage people.

It appears that Stengel was informed Jan. 1 that the dramatic editorship of the "Journal" would be taken over by another man and this is understood to have thrown him into a state of despondency which caused him to hang himself. At the time, however, it was said Stengel was still on the Hearst payroll.

Stengel invited a party of friends to spend Saturday evening at his apartment and while they were in another room he remarked he was going out and left the room. A friend discovered his lifeless body some minutes later.

Stengel had been married to Madeline Richards, actress, from

Marcus Loew

whom he was divorced two years ago.

Remains were cremated at Fresh Pond, L. I., and will be sent to the artist's parents in Luebeck, Germany, where his father, Wilhelm Stengel, is managing director of the municipal theatre.

ABE JACOBS

Abe Jacobs, at one time regarded as the best known stage manager in vaudeville and for many years managing the stage of the Majestic, Chicago, died Jan. 25 of cirrhosis of the liver. While this was given as the immediate cause of his demise, effects of injuries received in an automobile accident four years ago and the death of his wife at about the same time affected his health.

In the old days of the Olympic, Chicago, George Castle operated it and Abe Jacobs was his stage manager. At that time there was also another Abe Jacobs connected with the front of the house, but they were not related.

From the old Olympic Mr. Jacobs shifted to the Chicago opera house when it was continuous vaude. Upon the Majestic, Chicago, opening Abe Jacobs was installed as stage manager. As stage manager Abe Jacobs was given absolute power to do as he liked by Mr. Castle. When Mr. Castle died he left Mr. Jacobs $25,000.

About four years ago Abe Jacobs resigned and retired to his Chicago home. He is survived by two sons, William Jacobs, the Chicago vaude agent; Frank Jacobs, and two daughters, Saide, with the Keough Agency, Chicago, and Gladys Jacobs.

Interment in Chicago.

JOHN W. EARLY

John W. Early, veteran singer, formerly with numerous minstrel outfits and for the past 24 years in vaudeville with his wife, as Early and Laight, and also a trio with their daughter for seven years of that time, died in Chicago, Jan. 7.

Mr. Early had been very ill of heart trouble and he and Mrs. Early were on their way to their home in Los Angeles. He was a singer of national reputation and at one time with Haverly's American and European minstrels, Ward and Vokes and Lew Dockstader.

His voice resulted in minstrel managers having songs written especially for him and in this category came "Asleep in the Deep," "Absence Makes the Heart Grow Fonder," etc.

Mr. Early is said to be the first man to put a song on a record with a band. At request of the deceased his remains were cremated, Mrs. Early taking the ashes to Los Angeles.

Mr. Early was a Mason and a member of the 233 Club of Los Angeles.

JOHN E. McGREGOR

John E. McGregor, veteran Shakespearean actor, died Jan. 25 in West Hampton, Long Island.

Born in Scotland Mr. McGregor took up the stage when a young man and had spent 40 years on it in this country.

His first appearance was in the old Woods Museum. In later years he appeared in support of Edwin Booth, E. L. Davenport, Wilson Barrett, Edwin Forrest and Charlotte Cushman. Mr. McGregor's last New York role was in "Bunty Pulls the Strings."

His daughter, Helen McGregor, was once leading woman for E. H. Sothern. She died when 23. Five sons and three daughters survive. One of the sons, Edgar McGregor, is the stage director.

PAUL MADDERNS

Paul Madderns, 30, vaudevillian, died Jan. 25 at Saranac Lake, N. Y., of tuberculosis.

Young Madderns went overseas during the war and was gassed in action. Upon his return he went into vaudeville. His last engagement was as a member of "The Overseas Revue." He worked until his condition became such that he was forced to go to Saranac Lake in the hope of benefiting his health.

Body brought to Brooklyn for burial in Cypress Hills Cemetery, with funeral services conducted by the Jewish Theatrical Guild, which had contributed to his support at the Lake.

WALLACE McCUTCHEON

Wallace McCutcheon, 47, actor, shot himself to death Jan. 27 in Los Angeles. A further account appears in the legitimate news section of this issue.

PHILIP CUNINGHAM

Philip Cuningham, 62, actor and manager, died in London Jan. 10. After two years of poor health, the immediate cause of death was cerebral hemorrhage. The deceased, whose real name was Boosey, was a son of the famous music publisher.

For many years Cunningham played Wilson Barrett's part, Marcus, in "The Sign of the Cross," and also appeared in stock and with the Kendals in America. Ten years ago he retired from the stage and went into joint managing directorship with F. W. Tibbetts of the Lyric, London, of which company his brother was chairman.

R. J. MacLEAN

R. J. MacLean, brother of Ted MacLean, died Jan. 13 in the MacLean hotel, San Antonio, Tex. He was associated with his brother, Ted, in the operation of stock companies throughout the middle west.

About 10 years ago MacLean quit show business and took up a business career. At the time of his

JAMES E. (Blutch) COOPER
Died Jan. 29, 1923
Always Remembered
FRANK HUNTER

death he was the owner of the MacLean and Texas hotels, San Antonio, and had just started another hotel.

HARRY COLEMAN

Harry Coleman, 44, musical comedy comedian and vaudevillian, died Monday night (Jan. 30) in the French Hospital, New York, of pneumonia.

Coleman had been appearing in vaude with his wife, known professionally as Gladys Hart, who survives.

Coleman worked the Franklin, N. Y., week of Jan. 9 and was booked for Proctor's 58th St. Jan. 23. The week before the 58th St. date he became ill and was placed

Gone But Not Forgotten
MRS. FRANK HUNTER
Died Feb. 2, 1919
FRANK HUNTER

in the hospital. Coleman, at one time, worked in Shubert productions.

FRANK BRUEN

Frank Bruen, 58, on the road with the Honeyboy Evans Minstrels and the Gordon and Bennett Dramatic Shows, but in late years a stage employee in Springfield, Ill., theatres, was stricken on the Gaiety stage here Jan. 23 and died a few hours later in Mercy hospital.

He began his career in the Springfield theatres in the days of the old Central Music Hall and for many years was in the Chatterton theatre.

Mrs. Rose C. Douras, wife of New York City Magistrate Bernard J. Douras and mother of Reine, Ethel, Marion and Rose Davies, died at her home in Beverly Hills, Cal., Jan. 25, of heart disease.

Mrs. Davies had been in poor health for several years and spent most of her time at the home of her daughter, Marion.

Judge Douras arrived on the Coast several days before his wife passed away.

Funeral services were held Sunday from the Church of the Good Shepherd in Beverly Hills with burial in Los Angeles.

William Hamby, 52, novelist and short story writer, died Jan. 26 at San Diego, Cal., following illness of several months. He was born and educated in Missouri.

Amalio Fernandez, 67, for the past six years employed in the art department at Paramount studios, died Jan. 25, in the Queen of the Angels hospital, at Los Angeles. Deceased was for many years associated with the Royal Opera, Madrid.

Mrs. Hilda Merkle, 40, sister of Olga Kane (Mrs. Lew Kane) died Jan. 23 in Milwaukee.

Harry E. McCandrew, musician, formerly of the Boston and Rochester Symphonies, died in Syracuse, N. Y., Jan. 30.

Mrs. William Clark, wife of the stage manager of the Broadway theatre, New York, died Jan. 30.

Mrs. Jacob Simons, 64, mother of Abe Lyman, bandsman; Mike Lyman, cabaret owner, and Will Simon, husband of Fanchon Wolf (Fanchon and Marco), died Jan. 30 in Los Angeles.

James Rosenfeld, 74, father of Arthur Rosenfeld, of the Stanley Frame Co., died in New York last week.

The age of the late Tony Farrell was reported at his demise as 80. Mrs. Farrell says her husband was 71.

Charles H. Frisbie, 81, manager, Frisbie & Sawyer opera house in Holley, N. Y., died Jan. 18 of pneumonia.

The mother of Gladys (Clark) Bergman died last week in a sanitarium at Hempstead, L. I. She had been an invalid during the past few years.

DEATHS ABROAD

Paris, Jan. 22.

Albert Lebourg, 79, French impressionist painter.

Antoinette Frolla, 21, dancer at Bouffes Parisiens, Paris.

Louis Demare, French designer, well known in Paris vaudeville circles.

Jacques Robert, French picture producer.

Shoolman's Lost Deposit

(Continued from page 1)

eral large circuits. There seemed to be a general understanding among those circuits' heads to side step any proposed deal.

The New England promoter was in New York last week in the hope of interesting a Wall Street banking firm to underwrite a $25,000,000 stock issue for the venture, from accounts. Nothing came of it, report said. Shoolman's option, which expired Jan. 3, was renewed until today (Feb 1).

It involves $22,500,000 for the Poli houses. Of this $18,000,000 was to remain on first mortgage, with around $4,000,000 yet to be paid over in cash.

Hartford, Jan. 31.

Sale of the Poli circuit will not go through tomorrow to Max Shoolman, from word coming out from members of the Shoolman buying family, prospective purchasers of the theatrical holdings of S. Z. Poli.

They are said to have told their friends they did not intend to go through with the deal, totaling $23,000,000, giving the difficulties of clearing the titles as the reason. At the same time they declared that they intend to sue for the return of their deposit of $400,000 on the option to Poli and the commission paid their brokers as well.

That the deal had not yet been consummated was admitted at the general offices of the Poli circuit in New Haven.

"If there is anything done it will be done Feb. 1, said Louis Sagal, general manager Poli. At the same time he declared he had not heard anything about a suit being brought by Shoolman and his associates.

Word from the members of the Shoolman family during the past week has put a different aspect on the fact that sale would go through.

Misinformation

"We are willing to go through with the deal," said one member of the family, "but we do not believe that the titles have been properly cleared. We are not all satisfied and we won't do a thing until satisfactory adjustment has been made. We do not intend to lose our deposit and we will sue to recover if we cannot get it any other way."

Those close to the situation in the Poli offices declare that the title situation is not nearly as serious as the Shoolmans would make it appear. Unofficially it is reported that the near-sale was the result of one of those so-called straight tips which are forever in circulation around stock brokers offices and theatre circuits. The Shoolman syndicate is said to have been told any one who could buy the Poli circuit would immediately resell to the Keith-Albee circuit. The latter upset the surmise by announcing it had secured options on land in the various Poli cities and intended to build its own theatres in opposition.

Not So Easy

It has been reported that there were 12 members in the "Shoolman buying family," with each contributing toward the deposit.

Expectation was that a quick resale would result with at least $1,000,000 paid Shoolman for his Poli option, by some other theatre chain. Or in the event of a sale not quickly going through, Shoolman could dispose of his option under a rental agreement for the entire Poli Circuit that would net the Shoolman syndicate a considerable yearly profit for a long term.

With an underground "request" reported sent about the big chain offices "to lay off the Shoolman-Poli deal," Shoolman found himself without channels to manipulate his option other than in banking circles. Bankers are said to have shied away when learning of the $18,000,000 first mortgage intended as partial payment to Poli. They claimed that left too small a margin in equity for the remainder of $4,500,000 or so in cash that would have to be advanced.

Chain directors also took into account that the Poli Circuit had been individually operated and had become practically a one-man circuit, with the circuit peculiar to itself and calling for its continuous operation by the same man, S. Z. Poli, if successfully operated for a profit commensurate with the purchase price agreed upon by Shoolman.

Max Shoolman is a Bostonian with some theatre construction and promotion experience gained in that town. He was not especially known in the show business before tackling the Poli proposition.

Fairs Pass Up W.V.M.A. In Michigan Convention

Detroit, Jan. 31.

Michigan Fair Association held its annual meeting at the Barlum hotel last week. Fred Chapman of Ionia was re-elected president and Chet Howell, Saginaw, retained as secretary. It was decided to convene in Detroit again next year.

Notable was the first invasion into this territory of Earl Taylor, Chicago agent. Other booth holders here were Ethel Robinson, Barnes-Carruthers (formerly World Amusement), Gus Sun and the W. V. M. A.

The latter's fair department, which showed a loss last season, duplicated its Chicago flop of two months ago. In contrast to its former importance, the W. V. M. A. failed to get a single large date out of last week's convention.

Canadian Fairs Set

Chicago, Jan. 31.

At the Canadian Fair meeting held in Toronto last week the Johnny Jones shows were awarded the A circuit of fairs for next season, and Conklin & Garrett the B circuit.

Acts on both circuits will be booked by Barnes & Carruthers.

PARK DISPUTES ARBITRATED

The National Association of Parks will hereafter settle disputes of its members through the American Arbitration Society of New York.

Morris-Castle in Dakota

Chicago, Jan. 31.

Morris & Castle shows have been contracted to play the Dakota circuit of fairs next season.

Detroit Shriners' Show

Detroit, Jan. 31.

Shrine Circus, one of this city's largest annual events, will open Feb. 5 at Fairground Coliseum.

STRANDED EXTRAS

(Continued from page 1)

pecting to find immediate employment.

During 1927 most of the out of town seekers of film fame arrived on the ground with sufficient funds to care for their needs until jobs were forthcoming, an official of the club stated. Of those who came to the coast with movie aspirations, less than five per cent. succeeded in getting inside a studio. The other 95 per cent., it is estimated, secured work in other fields or returned home.

'Telegraph's' Prize Play

(Continued from page 1)

his play was never produced. Attorney Rubien does not want to sue for damages, since there would be no way of gauging the commercial possibilities of an unproduced play. He may therefore insist that the "Telegraph" be ordered by court to carry out its contractural obligation by producing the play.

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

The Majestic bill this week is typically Association. Several of the acts are built for comedy, and have it to a certain extent. The feature picture is what you find at the Hipp in New York. Customers are the same hard-boiled lot that patronized the house before it took on pictures.

Among the seven acts here Allan and Norman made the most headway against a cold crowd. Coming from the audience, the comic gags for a time with his male partner and then assists in some humorous magic as the doubting chump.

Morgan and Sheldon, holding the strong comedy spot, failed to assert a punch. Miss Morgan is an eccentric comedienne with a good voice. The team's talk is moderately funny. Dixon and Holer Co., six, in a sketch, have numerous good situations. Much deadwood in the early moments, however. Holer plays an ambitious fellow and Dixon is an actor brought in to pose as several big business men. The three girls in the sketch are capable.

Walton and Byron Co., four people, wasted about half their kick in haphazard presentation. Idea is to show how two small town gossips mistake the meaning of things that occur around them. Wilton Crawley, colored clarinetist who contorts as he plays (New Acts), was spotted second for fairly strong returns. He has played picture houses here recently and is better in that line of work. Blomberg's Alaskan dogs, opening, a fair canine act, with novelty. Closing were Pickard's Syncopators, Chinese string pop orchestra which has repeated continuously in Chicago both in vaude and picture houses. Okay.

"Sailors' Wives" (F. N.) the feature. Business a little weak.

Business just fair at the Palace Sunday. No particularly great name acts, but an aggregation of near-greats. Felovis, European juggler, and Gus C. Edwards' orchestra drew the greatest applause. Felovis, an eccentric, jerky little chap in black, performed truly remarkable bits of the craft for which he is noted, or will be. Opening the show, he proved a genuine success.

Lew Seymour and Jessie Howard carry a neat little revue, most of the stuff embodied in it being ideal for presentation material. With a quantity of props and special scenery they offered a number of comedy sketches that were laugh-getters, interspersing with colorful dance and song specialties. John T. Murray and Vivian Oakland were no sensation, but effective costuming added flash.

Never a bill here without one of those comediennes supposed to appeal to the hoi poloi. This time two of 'em—Venita Gould and Frankie Heath. Miss Gould's impersonations registered well, her last being of Lenore Ulric.

Gus C. Edwards' Edgewater Beach Hotel Orchestra (New Acts) preceded intermission and demonstrated that even a white collar orchestra can achieve effective presentation. Walter Huston, late star of "The Barker" and "Desire Under the Elms," entertained with his customary suavity and ingenuity. An Hawaiian stringed trio accompanied him throughout the act. His version of the old man so critical of youth was a standout.

Frankie Heath pleased. Her material was well chosen and creditably presented. Zelda brothers, aerial acros, closed. *Loop.*

Flo Ziegfeld, his wife and daughter arrived here in a private car last week. After spending a day with his mother the producer had his car coupled to the Century and proceeded back to New York. Mrs. Ziegfeld and her daughter left for Miami.

The Free Employment Bureau of the Illinois State Labor Board, securing placements for men in all industries free of charge, includes theatres and amusements in its classification of industries.

In 1927 there were no applications for placements in show business, with this the only classification holding such a distinction.

Harry Scott, general sales manager of Pathe's short subjects department, spent several days at the Pathe Chicago exchange last week.

In an attempt to convince the outside world that Chicago is not ruled by machine guns, a series of good will visits to this city by people of nearby towns has been arranged. Half fare railroad rates will prevail during the visits. Several Chicago theatres have offered cut rate prices for the visiting throngs.

Chicago's Paramount exchange has instituted a policy of giving free showings of Paramount pictures to all its Chicago office employees every other Monday.

Bill Hamm, booking manager at the Chicago office of Paramount, has recovered from an illness of several weeks.

Henry Spitsberg, owner and manager of the Monarch Theatre Supply company, has sold that firm to the National Theatre Supply company. He will devote his time to his three Chicago theatres, the Harmony, Hamlin and Peerless.

"White Cargo," Dudley Players Stock, is now in rehearsal, to follow an "Abie's Irish Rose" road company into Gazzolo's Kedzie theatre. Bennett's Exchange is recruiting locally. Bob Jones is stage director and Eugene McGillen, stage manager.

Dick Lee is in Chicago organizing a stock to open at the Ritz, Port Huron, Mich., in February.

Glenn Coulter and Peggy Normand are in Chicago after players for a stock at Cheyenne, Wyo.

Great States Theatres has taken over the Lincoln Square, Decatur, Ill. Playing pictures and road shows.

L. Melara and Anna Lopatka plan to erect a theatre and store building at the southeast corner of Central avenue and 77th place. It will cost $30,000.

Great States Theatres proposes to build a theatre seating 3,000 at Franklin and North streets, at Decatur, Ill. Francini interests of Jacksonville have also announced a de luxe house there.

Billy Diamond is now booking Alamo and Tiffany theatres here.

Vaudeville Tuesdays and Fridays. The feature was initiated last year.

The Portland theatre has started stage presentations with its regular pictures. This week the Cosmopolitan Quartet is featured.

The Elm theatre (pictures) offers amateur vaudeville Friday nights.

Harold P. Randall joined the Jefferson Players last week.

Billy Shone and Betty Rich are appearing under equal billing. In Variety's Bills Next Week the billing has been as submitted. Billy Schone and Co.

Upon his release he was immediately re-arrested on a larceny charge forwarded here from Boston, arising out of an alleged rubber check transaction there in the amount of $140. Boehm's address is given as 3150 Fulton street, Brooklyn, N. Y.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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ATLANTA

By ERNIE ROGERS

Erlanger—"The Barker" (road show).
Howard—"The Last Command"-"Joy Bells" (Publix unit).
Loew's — "Baby Mine" - Loew vaudeville.
Georgia—"Gay Retreat"-vaude.
Capitol — "Publicity Madness"-Pan vaude.
Metropolitan—"The Girl From Chicago."
Rialto—"Under the Black Flag."

Ray Teal, former musical director Mosque theatre, Richmond, Va., succeeds Al Short as musical director at Howard.

Scheduled abandonment of Loew's Grand and putting Loew vaudeville in Capitol fell through after deal was all set. No reason given here.

Pickpocket took John A. Brown for $79 in lobby of Keith's Georgia Thursday night.

BUFFALO

By SIDNEY BURTON

Shubert-Teck—"Rain or Shine"; "Broadway" next.
Erlanger—Dark.
Buffalo—"Private Life of Helen of Troy."
Hipp—"The Crystal Cup."
Great Lakes—"Jazz Singer."
Loew's—"Student Prince in Old Heidelberg."
Lafayette—"The Noose."
Gayety—"Red Hot."
Court Street—"Time Will Tell" (stock).

William K. Saxton was this week appointed manager of the Loew's State here. Saxton, who trouped for 20 years, has been with Loew for the past five years.

Siegfried, a German made production, was presented at the Elmwood Music Hall at a special showing Sunday afternoon. The booking was chiefly for the local German trade, and was sparsely patronized.

Alexander Boehm, 33, who subsequent to his arrest last spring, had been operating under the name of C. Sharpe Minor, organist, was released from the Erie County penitentiary this week, where he has been serving a sentence for larceny.

OAKLAND, CAL.

By WOOD SOANES

Marjorie Rambeau returns to the Fulton as guest star, relieving Ruth Renick. George Barnes remains as leading man.

Joe Sinai, drummer at the T. & D. and a brother-in-law of Paul Ash, may develop into a novelty West Coast leader as a result of being thrown into the breach here when Georgie Stoll moved to the Egyptian in Hollywood. Max Bradfield is scheduled to come presently.

Sinai led the band with his drums featured, playing a special arrangement of "Rain," dispatched by Ash from Chicago.

The Orpheum seems to be letting down the bars on radio a little. Francis X. Bushman and Theodore Roberts were permitted to go to KGO, of Oakland, under Oakland Enquirer sponsorship for featured interviews.

The Oakland Times (Hearst), which developed out of the Oakland section of the San Francisco Examiner, will blossom out as a separate unit February 1.

PORTLAND, ME.

By HAL CRAM

Jefferson—"Glorious Annabelle" (stock).
Strand—"Old Ironsides."
Empire—"Chicago."
Maine—"What Price Glory."
Keith's—Vaude-pictures.
Exposition building — Portland auto show.

Keith's has resumed cabaret performances following the usual

BEAUTS AND TESTS

(Continued from page 1)

producers to scour New York's revues, department stores, night clubs and streets for film types.

Despite Hollywood's reputation for being glutted with beautiful girls, it looks as if the sidewalks of New York have the edge.

Archie Mayo, for Warner Bros., has taken about 40 screen tests of feminine types. Universal also has been scouting for new faces, while Tiffany is on the outlook.

It is understood that when and where a decision is made on the basis of screen tests girls will be sent to Hollywood for three-month try-outs at $75 a week.

Producers apparently are insisting upon personality as well as looks.

Many girls approached by the movie men never appear for the screen test, either because they don't care or think it's a gag.

Thus far none of the companies has displayed any particular interest in new masculine talent.

Rapf's Selection

H. Rapf, associate producer for Metro-Goldwyn-Mayer, who left for the Coast Sunday night conducted a series of screen tests at the Cosmopolitan studios last week to locate new faces for M-G-M. Rapf assembled 25 of New York's reputed most beautiful girls, and of the batch only got around to 16.

The screen tests eliminated all but three. Doree Leslie, formerly of the nite clubs and now of "Manhattan Mary," was signed up by Rapf. Miss Leslie will take a two months' leave of absence, for a Hollywood production.

The runners-up to Miss Leslie are Jean Murray, of the Frivolity Club, and Beatrice Blynn, last of "Romancin' 'Round."

The Cosmopolitan studio was the scene of considerable hysteria when Rapf couldn't get around to more than 16 of the 25 beauts.

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SAN FRANCISCO

Ruth Elder crashed the front page of every local afternoon paper on her arrival here to open at Pantages. Due to a tieup with the Call's radio station KFRC, the aviatrix, copped a bottom streamer and a five column picture layout with story. A parade from the Ferry building to Pantages preceded the flier's opening.

Herb Rosener, treasurer Columbia, has worked out the details whereby regular patrons, whose credit has been established, may now obtain theatre tickets "on the cuff." The racket is to be worked similar to the way tickets are disposed of to the brokers, only with a monthly settlement. The house figures it can afford to carry the accounts of regulars on its books for 30 days or less. Credit, however, will only be given to patrons whose paying ability is unquestioned.

J. R. Saul, theatre broker, has left for a European tour. Saul has been identified with the development of the Golden State Theatre circuit and the T. & D. Junior Enterprises

Sidney Goldtree produced "The Bridal Bed," a French farce by Charles Mere, at his Green Street Jan. 27. Elenore Jackson and J. Anthony Symthe were leads.

T. & D. Junior reopened the Royal, straight pictures, neighborhood houses at Polk and California streets. Frank Siegrist heads the house orchestra.

Sherman, Clay & Co. has bought outright the music house of Wiley B. Allen Co., with its five branches in Central and Northern California.

During the interim between departure of Georgie Stoll for the Egyptian, Hollywood, and arrival of Max Bradfield from Long Beach, to replace him, T and D, Oakland, was without the services of a regular orchestra leader and master of ceremonies for two weeks. For the first seven days the management pressed into service Joe Sinal, house drummer, and brother-in-law of Paul Ash, with whom he formerly played. Sinal did a regular "Paul Ash" and scored as a leader. He was for 10 years drummer with the San Francisco Symphony orchestra and is a finished musician.

Though Alexander Pantages has first call on all Fox features for San Francisco, indications are "Sunrise," Fox special, will first be road-showed here. Negotiations to that end are now pending, though there is a possibility Pantages may be able to persuade Fox that a two or three weeks' run at his local house here will gross more than if the picture would be exhibited at advanced prices.

West Coast Theatres (northern division) is considering changing the hour of its weekly program broadcast over Radio KYA from 10:45 p. m. to midnight, to an earlier hour.

T & D Junior's Royal, closed for overhauling, reopened as a de luxe neighborhood Jan. 25, with continuous show from 1 to 11 p. m. Straight picture policy and concert prevail. Opening night was a gala event. Of chief interest on the opening bill was Frank Siegrist and orchestra of 10, and vocal numbers by the San Francisco Elks' Glee Club of 30 voices. "Two Arabian Knights" led screen fare. Royal is about a 1,500 seater.

Sally Whitcomb, whose charges against three local youths that they plied her with drink and assaulted her in a downtown hotel, led to a sensational preliminary trial, received several offers for stage appearance, but has turned them down. Sally was at one time a burlesque tab.

Henry Duffy will present Olga Printzlau's "The Show-Down" at his President, Seattle. This is the play Duffy will do in the east in conjunction with David Belasco. Following the Seattle premiere, Duffy will bring the new piece into San Francisco.

Police, acting under instruction from Chief Dan O'Brien, ordered W. C. Cullen, lessee of the Capitol, and St. S. Millard, who is presenting his sex picture, "Is Your Daughter Safe," with medical lecture and slides, to remove a number of objectionable lobby displays. Millard will follow the present picture with another sex cinema, "Scarlet Youth." Corliss Palmer is featured.

Frank Brown has been appointed manager of the Peninsula (pictures) Burlingame, succeeding Ray Kelso, resigned.

Walter Chenoweth has returned to the Henry Duffy office after a six months' absence.

Louis Golden, for many years one of the ace West Coast Theatres house managers in Los Angeles, who recently resigned, has been appointed manager of the new West Coast house now in course of erection at Fresno. It will house Vita and pictures.

Charging the contents of Blaise Cendras' book, "Sutter's Gold," is a mass of fabrication, Philip B. Bekeart, San Francisco historical authority, voiced a strong protest against the proposed filming of the story.

"Laugh, Clown, Laugh," starring Lionel Barrymore, ends its four weeks' stay at the Lurie February 4 and then plays two weeks in Central and Southern California before going to the storehouse.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Broadway."
Orpheum—Vaudeville.
Mainstreet—"Private Life of Helen of Troy"-vaudeville.
Pantages—Vaudeville-pictures.
Liberty—"Wine."
Loew's Midland—"Gentlemen Prefer Blondes"-stage show.
Newman—Pictures.
Globe — Lole Bridge stock-Vitaphone.
Capitol—Musical tabs-pictures.
Gayety—Burlesque (Mutual).

S. Bernard Joffee, house manager Liberty for several years, has been appointed treasurer and assistant manager for the new Uptown.

The Isis (suburban), taken over from Universal by the Midland circuit of theatres, was badly damaged by fire Wednesday during the early evening show, but the 700 patrons filed out without injury to any one. The house will be closed a month for repairs.

The furniture, pictures, decorations, silver and effects in Oak Hall, residence of the late William Nelson, owner and editor Kansas City Star, were sold this week to Loew's, Inc., for $90,000. According to the will the effects had to be sold to some one residing at least 250 miles from Kansas City. Any of the articles that can be used in Loew theatres will be retained by the company and the balance resold, but the purchasers must make their homes the required 250 miles away, according to the deceased's wishes.

The Capitol, which has been struggling along with pop vaudeville and pictures the first of the season, later changing to the Bert Smith Revue and pictures at popular prices, folded up after the Sunday night performance. For the last 15 years this house, under the name "Garden," has been a flop, and the change of name to Capitol failed to help. The house is outside the theatrical district and it seems impossible to get 'em to it. Dan McCoy has been manager for the last two seasons.

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By HARDIE MEAKIN

Belasco (Schubert) — "Saturday's Children"; next, "Broadway" (Jed Harris).
National (Erlanger - Rapley) — "Honeymoon Lane" (Erlanger); next, "Diplomacy" (Tyler revival).
Poli's (Schubert)—"Gay Paree" (Schubert); next, "Student Prince" (Schubert).
Keith's—Vaudeville.
Gayety (United)—"Bright Eyes."
Pictures
Columbia — "Student Prince"; next, "Last Command."
Earle—"Valley of Giants" and presentation.
Fox—"Silk Legs" and presentation.
Little—"Peter the Great" and "Moana" (hold over); next, "Merry-Go-Round."
Metropolitan — "Patent Leather Kid," 3d week; next, return Vitaphone "Jazz Singer."
Palace—"Man, Woman and Sin" and presentation; next, "Two Flaming Youths."
Rialto—"Finders Keepers" and new policy presentation; next, "Secret Hour."
Strand—"Red Kimono."

After a long career from old-time melos to burlesque, the Strand, which closed with Mutual burlesque a week ago, comes back with a "men only" film, "The Red Kimono," on grind.

Fred Hamlin, loaned by First National to do publicity for the new policy at the Earle, has returned to Los Angeles.

Leonard Hall, now d. e. of the New York "Telegram," is forwarding "piece" on the theatre every once in awhile to the "News" here, where he was formerly functioning also as d. e.

Annual automobile show got a tough break on its opening Saturday—a record snowstorm.

Maxim P. Lowe, long a vaudeville booker, now with Meyer Davis here, is to have an operation next week at the Garfield hospital.

Night clubs are having their ups and downs. St. Marks is reported to have given up the night idea entirely.

In his expansion of things at the Le Paradis, Meyer Davis has added Hal Thornton, last with Al Moore's stage band, as pianist and m. of c. Incidentally, Thornton revealed a secret marriage 6 months ago. The bride was Jeanne St. Laurent of George's White's "Scandals" chorus.

CINCINNATI

By JOE KOLLING

Shubert—"Countess Maritza."
Grand—"Tommy."
Cox—"Stella Dallas."
Keith's—Vaude.
Palace—"Almost Human" and vaude.
Albee—"Divine Woman" and vaude.
Capitol—"Seventh Heaven" (2d week).
Empress—"Girls from Happyland."
Walnut—"American Beauty."
Lyric—"The Student Prince."
Strand—"On to Reno."

Final week for two-a-day vaude at Keith's, where such policy prevailed for thirty years.

Olympic, Columbia burlesque link, which recently went dark, likely will be home of Stuart Walker Company for dramatic stock the coming summer.

Greystone, ballroom in the remodeled Music Hall, opened Jan. 26. It accommodates 2,000 couples. A. E. Scheffer manager. Operates Wednesday, Saturday and Sunday nights. Dancing and singing acts added.

Henry Theis' Orchestra returned to Chatterbox, Hotel Sinton's night place.

DALLAS

By RUDOLPH DONAT

Palace (Publix)—"Gentlemen Prefer Blondes"; stage, Art Landry.
Majestic (Interstate)—"Alias the Lone Wolf"; stage, Henry Santry.
Melba (Publix) — "The Circus"; Julia Dawn at organ.
Circle (stock) — "Know Your Onions" (Miller Players).
Old Mill (Saenger)—"Sailors' Wives."
Capitol—"One-Round Hogan."
Arcadia (Dent)—Vita.
Pantages—Buddy Morgan Revue (tab).

Frank J. Harting, connected with the Melba here as publicity director, has joined the Palace (Publix) staff.

"Able's Irish Rose" was here last week for a three-day stand at $2.20 top. It is the third time that the show has been staged at the Fair Park Auditorium.

The Little Theatre's production of "Young Woodley" in the four days it was shown at the Circle registered one of the biggest box-office grosses that any Little Theatre has done on a single play in this State. They did $3,000, playing four performances and one matinee at $1 top.

Nickleodeons up and down Elm street have diminished with the passing of the Rex and the Washington, both 10c. second-run picture houses. This leaves all of the second picture biz solely to the Queen (10c.).

TORONTO

By G. A. S.

Royal Alexandra—"Oh Kay"; "My Maryland," next.
Princess—Dark.
Empire—"It Pays to Advertise" (Keppie Stock).
Victoria—"East Is West" (Glaser Stock).
Gayety—"The Social Maids" (Mutual).
Massey Hall—"Merchant of Venice."
Hart House—Amateur plays.
Regent—"My Best Girl" (2d week).
Tivoli—"Ben-Hur" (2d week).
Loew's—"Serenade" and vaude.
Pantages—"The Love Mart" and vaude.
Hip — "The Main Event" and vaude.
Uptown—"The Noose" and vaude.
Palace—"Helen of Troy."

If the censors permit, Toronto will see "An American Tragedy" in stock at the Empire. House Baker Jamieson, with the original, is a member in this company.

Marion Talley, much advertised prima donna, got good business but razzing notices from Toronto critics.

Seymour Hicks has started his trans-Canada tour with sell-out biz at Halifax. He plays "The Man In Dress Clothes" and "Mr. What's His Name" in Toronto, starting February 13.

A memorial reproduction of "The Doctor's Dilemma" will be given by the Hart House Players (University of Toronto) in memory of Bertram Forsyth, first director of the little theatre, February 13. After explaining in a note that he had always been of a tragic disposition, Forsyth took poison in New York last February.

"Good News," "Desert Song" and "Vagabond King" are slated for Shubert's Royal Alexandra. "Vagabond King" played to $30,000 earlier this season.

The Empire, owned by Mrs. D. M. Stair, was reported under option two months ago but was not taken up and the building is being enlarged to take care of crowds at the Keppie stock shows. Mrs. Stair is financially behind the company and making money.

The Melba (neighborhood) was sold for $18,000.

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Blossom Time."
Gayety—Burlesque (Mutual).
Pabst—Dark.
Alhambra—"Beau Sabreur."
Garden—"The Dove."
Majestic—"Aflame in the Sky"-vaude.
Merrill—"Student Prince."
Miller—"Tea for Three."
Strand—Love and Learn."
Palace—"Wreck of the Hesperus"-vaude.
Wisconsin—"The Noose."

The Gayety has adopted a midnight show policy for Saturdays, calling the affair "Midnight Shambles." The incoming and outgoing shows take part.

The new Schroeder, Milwaukee's first skyscraper hotel, opened Jan. 25. Cost, $7,000,000. Twenty-five stories.

Reported John Freuler selling his Butterly to Publix, to be razed and a new 4,000-seater built, is denied.

Jackie ("Hoo") Ray, former "Our Gang" boy, played to capacity at the Majestic last week through a movie tie-up with the "News." Kids were asked to compete for parts in a local movie in which the kid actor was featured.

WSOE, School of Engineering, radio station has been taken over by the "Wisconsin News" here and the call letters changed to WISN.

A half-million dollar movie house, financed by Milwaukee capital, is to be erected in Marinette, Wis., in spring, the Badger Building Co. announces. Marinette is now controlled by Midwesco, which has three houses there. It is understood the new house will be connected to a new Milwaukee chain for United Artists and Warner releases.

SEATTLE

By DAVE TREPP

President—"The Show Down" (stock).
Orpheum—"The Leopard Woman" and vaude.
Pantages—"Topsy and Eva" and vaude.
Fifth Avenue—"A Texas Steer."
United Artists—"Sadie Thompson."
Columbia—"Beau Sabreur" (second week).
Blue Mouse—"The Jazz Singer" (5th week).

Sign on Liberty says: "Closed for few days, will open under new policy." There has been delay in ironing out details of lease and music end of show.

Opening of the Seattle put off one week, to Feb. 24, and checking up on the Portland, at Portland, found to be three weeks later than the Seattle. Thus Herschel Stuart had to give up the idea of bringing out a Publix unit show for opening weeks at both houses.

L. J. Schlaiffer, former head of Universal Chain Theatres here, has gone to New York. The chain has Winter Garden, downtown, and ten suburban houses, with an 11th, the Queen Anne, closed down. Mr. Felker is new manager for the string and also for the "chain" houses in Eugene and Corvallis, Ore., while R. W. (Bob) Bender is continuing as manager of the Columbia. This is classed as one of the dozen or so "exploitation houses" of Universal Film Company, and still a separate unite from the "chain" houses.

Business in the neighborhoods has been off in Seattle, although signs now point to slight pickup in trade. Probably too many suburbans and too many seats.

MONTREAL

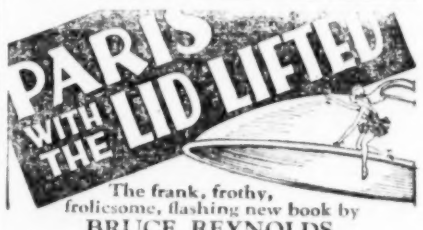
A second effort to put over a Montreal symphonic orchestra started Sunday with a fair house at the Princess. Wealthy local men are behind the venture, which was considered to have commenced well enough to warrant running a concert once a week instead of once a fortnight as intended.

Princess hit a high mark of nearly $60,000 for the two weeks of "The Desert Song" and "Oh, Kay," with the concert sandwiched between.

Seymour Hicks and Ellaline Terriss made good at His Majesty's with an all-English company in adapted-from-the-French comedy. They will stay over another week with a double bill.

City is crowded with tourists and hotels report turning away around 200 guests a day. This is exceptional here for this time of year.

Despite threats of Sunday closing and barring infants under 16, Quebec City showed its faith in moving pictures by opening another house, the Cartier, this week. Moisan and Tanguay, owners of the Victoria, are behind the new house, which seats about 700 and will show second run film.



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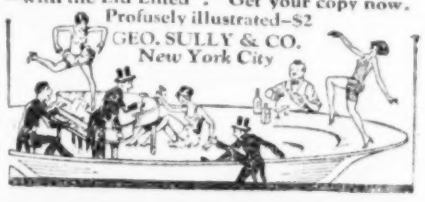

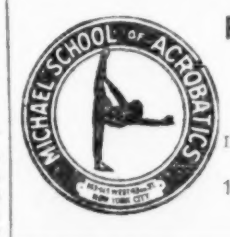

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The audience at the Orpheum Monday night could easily have been accommodated in any fair-sized parlor. Sometimes even the acts forget they are playing in a theatre and put on a show for personal amusement. Which brings forth Hal Jerome, extemporaneous wise cracker, always on the lookout for an opening. Jerome and Gloria Gray were on fourth on this bill, following two fast turns. As the outlook in front was more like a home gathering Jerome figured it was okay to have a little fun and let the pit boys in on it too. Laughs were divided between the latter and Jerome. Side remarks about vaudeville in particular had the orchestra boys laughing. All this left little for Miss Gray to do, but her personality and looks are enough.

Then came Theodore Roberts in his sketch, 'The Man Higher Up." Roberts, always the brilliant character actor, was standard. He has played the act around here for several years and it is always good for a repeat. Roberts still on crutches, looks great, but expects to throw them away soon.

Con Colleano, opened after intermish. Colleano attempted some apparently impossible feats on the tight wire and made good. Most sensational was a front somersault. Back flips were easy for him. Zoneta (Spanish) with Colleano did some preliminary dancing on the floor.

Next to closing was well taken care of by White and Tierney, standard comedy team. Marjorie White was all over the stage and was a solid hit. Ed Tierney worked hard and scored individually. Their "runaway" bit for a finish was effective. Nitza Vernille in a flash dance act closed the bill. Miss Vernille is a versatile artiste, capable in more than one department. Arnaldo's Gypsy String Quartet enhances the turn with some excellent selections. Charles Collins does some fast footwork alone and with Miss Vernille.

Four Readings opened the show and stopped everything for a while with sensational gymnastic feats. The eldest is one of the original Four Bards and despite his age is a corker of a catcher. A daring chute slide from the beams climaxed for a ringing finish. No. 2 were Chilton and Thomas, high brown boy and girl, fast steppers. They scored.

Billy Farrell & Co., with old man Farrell in the act, had the trey. Dad Farrell can still step despite his age and came near showing his son up more than once. Young Farrell is likable. Nancy Reed is the girl with him in song and dance specialties. Lida Gardner scored in the mother part.

Not a bad show in toto, but who is going to know it.

Pantages did five shows Monday, opening day, with the Duncan Sisters. First time in months extras have been tacked on here, but business warranted it. As early as the first show they climbed the rafters for a peep at the girls, and the SRO sign was out before they went on.

Alexander Pantages, always on the scene for this sort of emergency, found himself seating people left and right and he didn't mind it, either. Pantages is stepping out this year with a list of "names." They don't seem to come any too big, and although not all of them have clicked, it's a long shot Pan is still ahead.

A well laid out bill prefaced the Duncans. Vivian and Roseta, with a brand new line of stuff, stopped themselves cold several times, and could have continued all afternoon. Time table had to be adjusted with the usual short subjects eliminated. Four pianos, something out of the ordinary, were on the stage when the sisters trotted forth. But two of the pianos were in action for the most time with Mr. and Mrs. Charles Kisco giving a brilliant exhibition. The girls were in great shape and did about anything and everything to please.

Openers were two male acrobats and a girl dancer billed as the Spirit of Winter; purely atmospheric. Toe routine by the girl for an introduction was deceiving. Next was Elsie Clark with a male pianist accompanying in a cycle of songs, syncopated. Miss Clark's voice didn't reach, though her delivery was okay. Comedy talk can be eliminated.

One of the best flash acts seen here in a spell was White Way Galeties, song, dance and instrumental turn, comprising eight people. Night club set is effective and the Andy Potter Trio has the boys doubling on several instruments. Louise Elya and Melvin Flegel, stand out with some whirlwind dancing. Reiss Brothers, nifty hoofers, also double in song with Laura Sweet as the objective. Clever kid, the latter, and personifies her name with as much warbling. Preceding the Duncans were Winifred and Mills, male comedy team with the mirth perpetrated by Mills in blackface to his partner's Chink makeup. Material more or less antiquated, but good enough to provoke laughs. Yodel number sent them out strong.

Screen attraction was "Coney Island," FBO.

Leo Forbstein, musical director at the Million Dollar, directing the music at the Wampas Frolics for the past three years, will again be in charge of the orchestra at the Wampas ball at the Ambassador Auditorium Feb. 25. He is assembling two orchestras for the frolic. One combination will supply the dance music, while the other will serve for the general program entertainment planned by the Wampas.

"Who?" mystery play produced by John P. and M. H. Riewarts of San Francisco, went into the Hollywood Music Box this week. The booking was last minute with the house slated to go dark with the closing of "The Vortex." John P. Riewarts is the author of the piece, and it had a short run in San Francisco before coming here. In the cast are Ruth Saville, Herbert Hayes, John De Weese, George Rand, George Cleveland and Howard Macy. Bond covering two weeks' salary was posted with Equity.

Pasadena Community Players are currently presenting "Miss Lulu Bett," Pulitzer prize play of 1921. Lenore Shanewise, George Reis, Samuel S. Hinds, Virginia Lykins and Helenita Lieberg are in the cast.

Robert Kane is negotiating with Carl Ed, creator of "Harold Teen," comic strip, to act as supervisor on the "Harold Teen" picture now being produced by Kane for First National.

Paramount is negotiating with Jim Tully to purchase the screen rights for "Beggars of Life," Tully's latest novel. Tully will work on the adaptation with a company staff writer if the deal is closed.

United Artist exercised option on contract of Don Alvarado, actor, for six more months.

"The Little Yellow House" started production at the F. B. O. studios with Lucy Beaumont, William Orlamond, Edward Peil, Jr., Martha Sleeper, Freeman Wood and Orville Caldwell in the cast. J. Leo Meehan directing.

"Lonesome," original story by Mann Page, started production at Universal City with Glenn Tryon, Barbara Kent and Eddie Phillips in the cast. Paul Fejos directing.

Production on "Dog Jesters" was started at F. B. O. studios, with Jerome Storm directing. Cast includes Eddie Hearn, Nita Martan, James Welch and Alan Smith.

Eugene O'Neill will direct his play, "Lazarus Laughed," for its premiere at the Paradena Community Playhouse, April 9. The playwright will shortly arrive on the coast.

After trying several years to become an American citizen, Theodore Michaelovich Kosloff was granted naturalization papers by Federal Judge Paul J. McCormick. Kosloff was denied citizenship in 1925 because he asked exemption from military service during the World War.

West Coast Theatres circuit will celebrate "Thomas A. Edison Week" starting Feb. 10. Every West Coast house from San Diego to Seattle will arrange special programs. One of the features will be the showing of old time pictures.

Arthur Smith reopened the L. A. Playhouse with "The Triumphant Bachelor." Cast includes Kenneth Harlan, Charlotte Stevens, Eve Nansen, Phil Tead, Grace Travers, Grandon Rhodes, Mabel Forrest, Ruth Gaylord, Howard Lorenz, Myra McKinney, Marie Gordon and Maurice Hyde-Chick.

William Eugene, Marion Aye and Gene Gowing have the leading roles in "The Married Virgin," opening this week at the Egan.

Charles E. Kurtzman, manager of the Million Dollar, has gotten out a weekly house organ for the patrons of the theatre, which he calls "The Million Dollar Chronicle." It is a four-page affair. One column is devoted to personalities of people around the town.

The Civic Repertory Theatre of Los Angeles has been organized with Mrs. M. B. Gillette president and Denis D'Auburn director.

Professional talent is to be used. The theatre location has not yet been chosen, nor the date for the first production.

Maurice Henle, one of the aids Jeff Lazarus has in the West Coast Theatres circuit's home office publicity department, has turned playwright and scenarist.

He recently wrote a story entitled "The Army of Silent Women." Screen rights were disposed of to Charles R. Rogers, who produced for First National. Stage rights are still available.

Henle was formerly in the Paramount, New York, publicity department.

Cast of "A Connecticut Yankee" at the Mayan Feb. 3 has Pearl Regay, Paisley Noon, Marie Wells, Leo White, Nell Jewell, Herbert Evans, Thelma Hubbard, Barney Gilmore and Richard Lancaster.

Maurice L. Kusell is staging.

Graham Baker under contract to Warner Brothers has completed scenario of "Honor Bound" for Fox, and will do another for the latter company before returning to Warners. His new one for Fox will be a mystery melodrama, directed by Al Ray.

Fred Stanley, free lance scenarist, has been engaged by Warner Brothers to write originals. His first will be for Louise Fazenda.

Dr. Herbert S. Dickey has returned from his South America expedition with enough film to make a series of one reel travel pictures to be released through Fox.

Julia Faye, under contract to De Mille, has returned from two-month trip abroad.

"The Prince of Pilsen" is the operetta current this week at the Shrine auditorium, presented by Al Malaikah temple.

Pasadena Community Playhouse will close their spring season with "Lazarus Laughed," Eugene O'Neill opus, April 9.

"The Showdown," by Olga Printzlau, is slated for the Henry Duffy Players at the El Capitan following "Two Girls Wanted."

Sam Wood will direct William Haines in his next for M-G-M, titled "Iron Mike." Haines will play a newspaper reporter.

Paramount has signed Charles "Chuck" Reisner to direct the next W. C. Fields-Chester Conklin team picture, "Quick Lunch."

Larry Ceballos will stage an atmospheric program at the Metropolitan next week, when they have "Rose Marie" as a screen feature. He is to use 32 girls in this program, with the feature of the stage act being "The Dance of the Totem Pole." This number of girls is the largest that Fanchon and Marco have used for any of their stage presentations at one time.

Henry Duffy, coast stock producer, returned here from New York with five plays he will put in production: "The Shannons," by James Gleason; George M. Cohan's "Baby Cyclone"; "Tommy," by Howard Lindsay; "Take My Advice" and "The Nightstick," by John Hay and Elliott Nugent.

Garret Club will produce Edward Clark's "Platinum Handcuffs" in February. Clark is rehearsing it.

Hal Horne has succeeded Robert Doman as house press agent at the United Artist theatre. Horne at one time was manager of the Criterion and also staged prologs in that house.

Ludwig G. B. Erb, New York picture producer, will build a home on Lake Hollywood drive, Hollywood Knoll. He paid $20,000 for an acre of land there.

Doris Anderson is writing the next Esther Ralston story for Paramount.

NEW ENGLAND

By R. V. TRIBE

After a lapse of 10 years Sunday vaude has returned to Springfield. It reappears in the form of presentation acts at the Broadway. Sunday acts slid away from Springfield when they were tamed down to hymn singing or church number musicals.

Hartford is to decide soon whether it will support a resident theatre such as proposed by Robert Milton of New York. Formation of a company is nearing completion.

Dances will be held in Lynn, Mass., by friends of William Solomans, once secretary of former Mayor Newhall, to raise money to enable Solomans to make restitution of $1,211 which he pleaded guilty of having stolen.

Daniel Harrington, vaude singer, formerly of Holyoke, Mass., walked offstage in Chicopee house when officers took him on warrant charging non-support. Wife said he had been absent from her and two children for a year. Court ordered him to pay $12 weekly.

Riverside Park, containing 90 acres with many concessions and one of the finest dance halls in Massachusetts, will be sold at auction on the Springfield Courthouse steps Feb. 16. The only explanation given was that it is to satisfy claims of the Henry J. Perkins Company, "due to breach of mortgage conditions."

Peanuts at the movies in Hooker Auditorium, Mt. Holyoke College, are taboo this year because of last year's experience cleaning up shells. Refreshments this year are limited to Eskimo pies.

BALTIMORE

By BRAWBROOK

Maryland—"The Student Prince" (DeWolf Hopper).
Auditorium—"The Outsider (E. H. Knopf).
Garden—K-A vaude-films.
Hippodrome—K-A vaude-films.
Palace—Stock burlesque-films.
Gayety—"French Models" (Mutual).

The Palace's new policy got off to a good start, having a crowd waiting for the b.o. to open Saturday noon. The house offers stock burlesque, plus feature picture on a grind policy.

Manager Howard D. Kingsmore introduced a new idea at the Valencia last week. Lifting a short subject from the 3 p.m. show, he had Mischa Guterson, orchestra conductor, play a group of classical and semi-classical request numbers. The idea went over well and will be retained.

"Gay Paree" had the biggest opening of any attraction this season at the Auditorium, but later ran into a blizzard. Finished around $28,000.

Sam Tumin has recovered from a recent operation.

Frederick Arnold Kummer, novelist and playwright, is bringing suit against newspapers in Norfolk and Newark which, he alleges, printed false announcements of his demise.

MINNEAPOLIS

Metropolitan—"King of Kings."
Shubert—"The Devil's Disciple" (Bainbridge stock).
Hennepin-Orpheum—Vaudeville (Ethel Clayton and Ian Keith) and "The Leopard Lady."
Pantages—Vaudeville (Fridka and Rhoda dancers) and "The Dove."
Palace—"Give and Take" (McCall-Bridge).
Seventh Street—Vaudeville ("Midget Pastimes") and "His Foreign Wife."
Gayety—"Parisian Flappers" (M) Burlesque.
State—"The Gay Defender."
Garrick—"The Student Prince."
Strand—"The Patent Leather Kid."
Lyric—"French Dressing."
Grand—"The Gorilla." Second loop showing.

"Eight China Rosebuds," local girls' band, playing Marigold dance hall here, routed over W. V. A. time, opening at the local Seventh Street this week.

The Minneapolis "Star" has started a daily theatrical column. The one in the Minneapolis "Journal" was abandoned when Karlton Miles left.

"King of Kings," at the Metropolitan this week, was revised to meet the objections of local rabbis.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"My Maryland."
Eastman—"The Student Prince."
Rochester—"The Devil Dancer"-Gilda Gray (personal).
Regent—"Her Wild Oat."
Piccadilly—"Honeymoon Hate."
Fay's—"One Round Hogan."
Temple—K.-A. vaude.
Gayety—Burlesque (Mutual).

Bernard Simon, in advance of Gilda Gray ("The Devil Dancer"), headlining the current olio at the Rochester theatre, pulled one over on this no-Sunday vaude town, by arranging a midnight show starting at midnight Sunday and running till 1 a. m. Monday, just enough to pull the performance from under the legal barrier.

Mary Garden heads the Chicago Civic Opera Co. in its first appearance here at the Eastman theatre Feb. 13 in her newest success, "Resurrection."

Isadore Alpert, manager Chili theatre, saw two boys take $25 from the house office. He chased them, took the money away from them and let them go.

Fred H. Caldwell, veteran vaudeville acrobat, has retired from the stage. Recently his wife, with whom he toured many seasons on Keith's circuit as Caldwell and Wentworth, underwent a serious operation, and both decided to retire.

The Palace, Andover, was sold last week by Harry Williams, Hornell, to W. S. Calhoun and R. O. Snyder, Andover.

Ivan Cone has discontinued movie shows in Rushville, due to lack of patronage.

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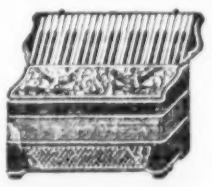
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DETROIT

By JOE BIGELOW

Cass (Shubert)—"Good News" (6th week). Doing best biz in town; will stay eight weeks, two over original limit.

Lafayette (Shubert)—"The Squall" (1st week). Opened Sunday, replacing "The Spider"; latter stuck four weeks.

New Detroit (Whitney)—"Lulu Belle" (1st week). Followed "Potemkin" (film) Monday for limited two weeks' run; Lenore Ulric in cast.

Shubert Detroit (Shubert)—House dark; Joe Cooks' "Rain or Shine" completed three weeks Saturday night; "Countess Maritza" Feb. 5.

Bonstelle Playhouse—"Take My Advice" (stock).

Majestic—"Laff That Off" (Woodward Players stock).

Adams (Kunsky)—"Love" (M-G) (2d week).

Capitol (Kunsky)—"Quality Street" M-G) and stage band presentation.

Fox Washington (Fox)—"Come to My House" (Fox) and Movietone.

Madison (Kunsky)—"The Jazz Singer" (Warner) and Vitaphone (6th week).

Michigan (Kunsky)—"Shepherd of the Hills" (F. N.) and "Treasure Ships." Publix unit.

United Artists (U. A.)—"Sadie Thompson" (U. A.). New house will open Friday (Feb. 3).

Oriental (Miles)—"Ragtime" and Pantages vaude, six acts.

State (Kunsky)—"The Four Flushers" and Loew vaude, six acts.

Temple (K-A)—"Let 'Er Go, Gallagher" and K-A vaude, five acts.

Cadillac—"Follies of Pleasure" (Mutual burlesque).

Jake Smith, trade paper editor and formerly Variety's correspondent in Detroit, returned to his home last week after an operation for appendicitis.

Cream of Michigan Cafe, frequently raided gambling and drinking resort, was slapped double last week with a temporary injunction by Judge Marschner and a petition for padlock by Assistant Prosecutor Walling. Cream of Michigan derives its name from a brand of contraband beer popular in Chicago.

Charley Mack, head of the Michigan Vaudeville Managers' Association, entered the Shrine Jan. 27.

It was a case of mistaken identity when police detained Eva Sherrard, organist at the Hillsdale theatre, because of her close resemblance to Frances St. John Smith, the missing college student. A clerk in a Jackson hotel noticed the resemblance and called the police.

Police of Windsor, the chief Canadian oasis for parched Detroitites, are investigating the validity of establishing residences by the purchase of memberships in Windsor social organizations.

The large increase in the number of the lodges and athletic clubs and the speed with which they have been springing up is said to be the cause for government inquiry.

With the necessary $2 liquor permit (good for 30 days) in hand a club membership card a thirsty one may hop the ferry to Windsor, purchase his refreshment from a government distributing station, whet the whistle and cache the remaining contents, if any, in his club locker.

The gimmick is that all Windsor clubs feature the spaciousness of their lockers above other facilities. Another tip-off point is that memberships sell for next to nothing.

The ferry rides, permit purchases and brotherhood cards are not altogether necessary, for it is whispered it is possible to procure a drink or two right in Detroit, but most of the local stuff is either cut, needled or hopped up.

Since the shooting last week of Patrolman Glenn Hunter in the Log Cabin Inn, East Adams street cabaret, a 2 a. m. curfew has been imposed on all-night life in Detroit. The closing order includes everything.

As a result of the early closing several night places using floor shows have added a supper or early show.

New United Artists theatre, 2,000, opens Feb. 3 after an invitational premiere Thursday evening. "Sadie Thompson" (U. A.) is the opening film.

Almost immediately upon opening, the new house will run into some self-made opposition of two-ply dimensions. Through a case of bad break on one hand and a case of questionable booking on the other, Chaplin's "The Circus" (also U. A.) will soon open at the Adams, and Gilda Gray, making personal appearances with her "Devil Dancer" (U. A.), goes into the Capitol week of Feb. 18.

Both the Adams and Capitol are Kunsky houses and regarded as strict opposish.

The Chaplin conflict is unavoidable, as the picture was sold in Detroit almost two years ago. At that time there was little talk of a U. A.-operated theatre here.

Miss Gray stops at the Capitol as part of her picture house tour. Though the local U. A. management contends she will not dig into the new house, it is apparent the local date was arranged without the U. A. theatre opening in mind.

The U. A. policy includes, besides pictures, 20-piece pit orchestra, as at the new U. A. house in Chicago, with nothing on the stage. Fred Stahlberg will conduct, although Hugo Riesenfeld is scheduled to break the ice Friday night.

Charley Hammerslaugh, formerly with Orpheum and Publix, will be general manager for U. A. in Detroit.

BROOKLYN, N. Y.

By JO AERAMSON

Majestic—"The Shanghai Gesture."

Werba's Brooklyn—"Abie's Irish Rose."

Teller's Shubert—"Four Walls."

Cort (Jamaica)—"Taza."

Werba's Rivera—"Out of the Night."

Strand—"The Circus" (film).

E. F. Albee—"A Texas Steer" and vaude.

Loew's Metropolitan—"Now We're in the Air" and vaude.

St. George Playhouse—"London After Midnight" (film).

Momart—"Phantom of the Opera" (film).

Fulton (stock)—"One Man's Woman."

"Abie's Irish Rose" is sticking in Brooklyn for a second week at Werba's. The house is offering the best seats at $1.50, with four matinees during the week.

With the local and annual auto show over, theatre managers seem happier.

The Cort theatre houses a new musical comedy this week called "Taza," presented by Charles H. Abramson. Desiree Ellinger and Greek Evans in the cast.

George M. Cohan's new farce-comedy, "Whispering Friends," is due at Werba's next week. The week following, "Diplomacy," with an all star cast, comes in. Top price for "Diplomacy" will be $3.30.

"The Letter" scheduled for the Majestic next week and "The Play's the Thing" at the Cort.

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Evans Kid
Evens E

Faye & Thomas
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Frohman Bert

Garham Wm
Gifford W C
Gilbert Bert
Gridley Rae

Hamblet Vieve
Hammond Al
Hart Lyle C
Harter Kathryn
Harvey Morton
Hassen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley

Iversen Fritzie

Johnston Ted

Kawakami Alda
Kennedy Ethel
Kinsey & Evans
Kinsey Kathryn

Larry's Enter Bob
Lee Harriette
Lee Mrs
Lee & Cranston
LeRoy Dot
Leslie Dora
Lester Housen & C
Long Tack Sam
Long Wm

Macey Walter
Macey & Madeline
McDermott Loretta

McDonal 3
McElga Aubrey
Mole Joe
Moore & Monteze
Morgan Chas
Morris Elmer
Murray H & M

Naimoli Eva
Newman W H

O'Brien Edna
Owen Dick

Palmer Hy
Pappas Tom
Pastorelli Nina
Patts Aerial
Pymm F & P

Ray & Dayton
Reed & Lucey
Regent H
Rene Mignon
Reynolds Vera
Riley Joe
Robinson Charlie
Rogers & King
Rogers Jack
Rome & Dunn
Ross Katharine
Ross & Gilbert
Rubini & Ross

Seymour Grace
Shannon Helen
Sharp Billy
Sherry Edith
Siggie
Smeck Roy
Spencer Paul
Steinbeck Bruno
Sylvester & Vance

Tai Jue So
Thornton, Richard
Tingley Lillian
Tip Tops 8
Turner Townsend

Ubright Dottie
Uyenos Japs

Vance Fred
Vell Margo
Vespo O & M

Waldron Jack
Wayne Clifford
Weise Bruno
West Irene
White H K
White H P
Whitman Flo
Williams Dixie
Williams & Weston
Wilson Geo P
Woody Arch
Wright Geo M
Wynn Ray

Yuga M

Zeigler L & H
Zucker Dave

BRONX, N. Y. C.

Work on the picture house which Julius Joelson is erecting at 167th street and River avenue, has been again stopped, due to conflict over the building permit. Completion of the house is now long overdue.

John F. Lamp, formerly company manager for Shuberts, has succeeded the late Maurice Silverstein as manager of the Bronx Opera House.

J. J. White is out as manager of the America, formerly Miner's Bronx, now playing dramatic stock. White came in three weeks ago with the Blaney Players.

Though the Yiddish theatre business is pretty well shot, it is bearing up surprisingly well in the Bronx. Both the Prospect and McKinley Square, playing Yiddish legit, are doing well, and now Abe Cogut and Louis Hirschhorn, who had the Prospect for Yiddish vaude and pictures last season, have acquired the Benenson, picture house, for the same policy. It opens Friday under the new policy. Cogut will manage and his brother, Yehuda, will be in the company.

ALBANY, N. Y.

By HENRY RETONDA

Strand—"Beau Sabreur" and Vita.

Ritz—"Beware of Married Men."

Clinton Square—"Quarantined Rivals."

Leland—"Man Crazy."

Capitol—"Happy Days; burlesque second half.

Grand—Pictures and vaude.

Hall—Vaude and second-run pictures.

Harmanus Bleecker Hall, a Proctor second run house, has added three acts, changes Mondays and Thursdays. The price, 25 top, unchanged.

Beginning February 17, Phil Romano and his orchestra will go on the air regularly from the DeWitt Clinton hotel through WGY at Schenectady.

ATLANTIC CITY

By VINCE McKNIGHT

Apollo—"Chicago."

Stanley—"Chinese Parrot."

Virginia—"Gentlemen Prefer Blondes."

Earle—"American Beauty" and vaude.

Colonial—"The City Gone Wild."

Strand—"Good Time Charley."

Capitol—"The Big Parade."

City Square—"The Claw."

For the first time since the Thanksgiving holidays, a musical comedy will be at the Apollo next week, Irene Bordoni in the premiere of "Paris." Commanders are in the cast.

Tom Hughes, doorman at the Earle, had a narrow escape from death by burning last week. Hughes had fallen into a deep sleep at his home which shortly after caught fire. But for his daughter Hughes would have been trapped in his room. He was severely burned about the face.

Mrs. Malcolm Thompson, wife of one of the Stanley Theatre organists, died of paralysis caused by rheumatism at her home here Jan. 25. Thompson had been married for only 11 months.

After a brief lay-off, Tony La Rosa has again opened his Follies Bergere and will continue most likely until Washington's Birthday. New floor show with Jimmy Albino's orchestra.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark; Feb. 13 "The Vagabond King" returns (split week).

B. F. Keith's—Vaudeville-films.

Temple—Pop vaudeville-films.

Crescent—Inde vaude-films.

Savoy—Palace Burleskers (stock).

Strand—"Billie Dove"-Vitaphone.

Empire—Don Alvin's Gang (presentation)-"The Fortune Hunter."

Eckel—"Two Flaming Youths"-"The Collegians."

Syracuse—"Underworld"-"Not for Publication."

Rivoli—"Jesse James."

Regent—"Quarantined Rivals."

Harvard—"Firemen, Save My Child."

Swan—"The Cat and the Canary."

The city administration has created a new post, "inspector of public assemblies." It will be filled by Charles Wilkes, fireman, heretofore assigned to the theatres.

Will Rogers, scheduled for the Mizpah Feb. 14, has postponed his appearance until April 17.

Hazel Bowman, prima donna, and Edna White's Girl Orchestra are attractions at the Syracuse auto show next week.

On the ground the ordinance permitting Sunday movies was class legislation, favoring the theatres while other lines of commerce were forbidden to traffic on the Sabbath. Mayor Norman A. Boyd vetoed the common council measure which had been passed after a year's wait on the table for the necessary votes to pass. It was the first veto by a Binghamton mayor in many years.

The Cortland (N. Y.) "Standard" will sponsor the making of a two-reel home talent film, "Cortland's Hero." Don O. Newland will direct.

Attempting to awaken a patron who apparently was violating the house rule against sleeping, Manager Fred Perry, Binghamton theatre, discovered that Le Grand Winston, 72, Tunnell, had died from a heart attack while watching the picture.

The Avon, Utica, Albert P. Kaufman, local Schine manager, Saturday inaugurated a semi-presentation policy, installing Emile Chaquette and his Playboys as an added attraction. To build up school children patronage, Kaufman is distributing special tickets cutting the 40c price to 15c, Saturday matinees.

The State, Utica, following its sale to a company headed by J. J. Raymond, is changing policy, playing double feature films plus four acts of vaudeville.

"My Maryland," playing the Wieting here last week, came in for criticism through numerical misrepresentation of the company. The advertising called for a male chorus of 60 and a company of 150. Actually there was a male chorus of 31 and a company of 80, the latter including 13 local boys used in the finale as Jackson's army. The show's opening was disappointing, drawing about half a house.

Dewitt Newing, who split with his stock partner, Frank Wilcox, last summer and who will oppose Wilcox with a Temple company here this year, states when he signed for the Temple he understood Wilcox would be missing from the local field. Newing also believed William Harder would have the Wieting, but that Harder withdrew and changed his plans when he found he would have Temple opposition. The Shuberts then signed Wilcox for a fifth Wieting season.

Boar's Head dramatic society of Syracuse University produces "The Changlings" Thursday at the Regent, direction of Prof. Sawyer Falk.

Rome local talent stages "Mr. Pim Passes By" at the Emily, Rome, Feb. 15.

Her recent marriage here led to a reunion of Lena Lederfine, otherwise Virginia Louise Reynolds, of the Savoy burlesque stock, and her father, Samuel Lederfine, New York. Lena disappeared from home in April, 1926, and her family conducted a fruitless search for her. Recently the young actress was married to Ira Leslie Flippo and confessed her real identity to her husband. He communicated with the father, advising that Lena might be reached via general delivery. Lederfine notified the authorities and came on. When Flippo called for mail, the father and officers were waiting. The reunion followed.

NEW HOTELS

(Continued from page 1)

ties west of 8th avenue as theatre sites, especially after the completion of the subway on that thoroughfare.

6,700-Room Hotel

An addition is the plan of the building Chanins to erect at 6,700-room hotel not far from Times square. It will be the largest hostelry in the world. At present a hotel of 3,000 rooms is the largest—Stevens Hotel, Chicago.

The Lincoln takes rank as the biggest hotel in New York west of Broadway and the tallest residential structure in Times square. It has 30 stores, employs 1,000 persons, whose aggregate payroll amounts to $100,000 monthly. The servidor system is used and because of that, the valet privilege has been leased for $60,000 annually. No one has figured out how many pair of pants to be pressed the big fee represents.

James T. Clyde is the managing director of the Lincoln. Clyde, one time college man, is a former showman and soldier of fortune. He was assistant to the Mueschenheims when the Hotel Astor opened, that hostelry then being regarded as the last word in hotels. Some of its 500 rooms had an attached bath.

As a youth Clyde was with Haverly's Minstrels, traveling with the troupe to Australia. He was connected with the Barnum-Bailey Circus, then entered the carnival field.

"Big Jim," as he was known, built "The World at Home Shows," the largest carnival of its time, a 30-car show, and he was the first man in that field to strike the note for clean carnivals.

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(Continued from page 41)

Horton & Small
Morton & Sally
1st half (6-8)
Ward & Diamond
Layren & Dace
4 Aces & Queen
Harry Ames Co
Dave Vini
Allman & Nalby
2d half (9-12)
Gwynne Co
Dixie 4
Wolfe & Jerome
Janet Heppen Co
Bond & Wright
Buscoe & Rank

MACON, GA.
Keith's (30)
Johnny Lyons
Emily Dorrell
Vernon
Rhoda & Broshelle
A & G Falls

MANCH'ST'R, N.H.
Palace
2d half (2-5)
Green & Parker
Martinet Crow
Allman & Nally
(Two to fill)

MANSFIELD, O.
Madison
2d half (2-5)
Les Klicks
Jas & B Loster
Jack Lee
(Two to fill)

M'KEESPORT, PA.
Hippodrome
2d half (2-5)
Parisian Art
Jessie Divorsky
Heller & Loraine
At 4 P M
(One to fill)

MEADVILLE, PA.
Park
2d half (2-5)
Takeo
Rudell & Dunigan
Adele Jason
(Two to fill)

MERIDEN, CT.
Keith's
2d half (2-5)
Tanner & Palmer
Jack Collier Sis
Eckert & Francis
Jos B Stanley
(One to fill)

M'DLET'WN, N. Y.
Keith's
2d half (2-5)
Hurst & Vogt
Lynch & May
Layton & May
Lawton
(One to fill)

MONTREAL, CAN.
Princess (30)
Quinn Binder & R
Juan & H Reyes
Dixie 4
Gracie Deagon
Wulf & Jerome
Harry Ames

MT. VERNON, N.Y.
Prospect
2d half (2-5)
Anger & Fair
(Others to fill)

NASHV'LE, TENN.
Princess (30)
Vaughn Comfort
Powers & Wallace
Clarence Downey
Follies Rev
Harry Jolson

NEWARK, N. J.
Proctors
2d half (2-5)
Wayburn's Rev
McRay & Mott
(Three to fill)

NEWBURGH, N.Y.
Proctor's
2d half (2-5)
8 Marines
Ray Vaughn
O'Brien & Jos'phine
Elliott & LaTour
(One to fill)

NEW HAVEN, CT.
Palace
2d half (2-5)
Gossips of 1927
(Others to fill)

NEW ROCHELLE
Proctor's
2d half (2-5)
Summers & Hunt
Jean LaCross
Rhyme & Reason
Dunvars Rev
(One to fill)

NIAGARA FALLS
Belleview
2d half (2-5)
Allen & Canfield
Melville & Stetson
Carr & Dowling
(Two to fill)

N. ADAMS, MASS.
Empire
2d half (2-5)
Steel 3
Monologist
(Three to fill)

OTTAWA, CAN.
Keith's
2d half (2-5)
O'Brien 6
R & K Morris
Maude Ellet Co
Dave Thursby
John Barton

PASSAIC, N. J.
New Montauk
2d half (2-5)
3 Nelsons
Lew Cameron
Cuckoo
Mack & Stanton
(One to fill)

PATERSON, N. J.
Majestic
2d half (2-5)
Sybil Vane
Wilson & Dobson
Tarasoff & D
Frank & T Sabini
Brown & Demont

PHILADELPHIA
Broadway
2d half (2-5)
Castle of Dreams
Ferry Corwey
Plunkett & Mason
Pollard
(One to fill)

Earle (30)
League of Vamps
Lehr & Bell
Mixed Pickles
Mystic Mirror
Jones & Jones
Juliet

Grand O. H.
2d half (2-5)
Wright Co
Lang & Lee
Chas Frink
Lane & Harper
(One to fill)

Keith's (30)
Max Rev
Du Ponts
Gaston & Andre
Al Wahlman
Ada Reeve
Davis & Darnell
Yvetta Rugel
Martells
(6)
Count Bernivici Co
Payne & Hilliard
Jerome & Evelyn
Eltinge & Vernon
Johnny Berkes
Bob Capron Co
Hama & Yama
Alice Zepelli

Nixon (30)
Bentell & Gould
John Herman
Arthur Jarrot
Hartwells
(One to fill)

PITTSBURGH
Davis (30)
Torino
Werner & Mary A
Sid Morehouse
J Barry
Rae Samuels
Lockfords
(6)
Allen & Canfield
Joe Marks Co
Muller Sis Rev
Clarence Downey
D Appolon Co
(One to fill)

Harris (30)
Golden & Golden
50 Miles from B'y
Del Odell
Billy Jerrold
Murray & Fayne
Frank Van Hoven

PLAINFIELD, N.J.
Proctor's
2d half (2-5)
Amiri Bux
Wheeler & Sands
Roxy LaRocca
(Two to fill)

PLATTSB'RG, N.Y.
Strand
2d half (2-5)
Loma Worth
Dalmage & Kitty
Elkins Fay & E
(Two to fill)

PORTLAND, ME.
Keith's
2d half (2-5)
Big Side Show
Olyn Landick
Cromwell Knox
Leo & Arch
Brown & Caron Sis
(One to fill)
1st half (6-8)
Gwynne Co
Dixie 4
Wolfe & Jerome
Janet Heppen Co
Bond & Wright
Buscoe & Rank
2d half (9-12)
Ward & Diamond
Lauren & Dace
4 Aces & a Queen
Harry Ames
Dave Vini
Allman & Nalby

PORTSMOUTH, O.
Leroy
2d half (2-5)
Ross Wyse
Sawyer & Eddy
Colonial 6
May & Kilduff
(One to fill)

POUGHKEEPSIE
Avon
2d half (2-5)
Norma & Golden
Wardell & LaCosta
Turelly & Clark
(Two to fill)

PROVID'NCE, R. I.
Albee (30)
Eltinge & Vernon
Noberto Ardelli
Geo Broadhurst
Sylvia Clark
Howard's Ponies
(6)
Scott Saunders
McL'ghlin & Evans
Serge Flash
Jerry & Baby Gr'ds
Moffat & Sullivan

READING, PA.
Rajah
2d half (2-5)
Bert Sloan
Ed Lambert
Prince Ali
Jack & Ruth Hays
Ed Dale
3 Kirkelos

RED BANK, N. J.
Palace
2d half (2-5)
Murray & Clare
Night in Paris
Robinson Carney
(Two to fill)

RICHMOND, VA.
Lyric (30)
Adams & Rash
Wendall Hall
Paul Yocan
Battery to Bronx
Novelty Perrettos

ROANOKE, VA.
Roanoke (30)
Louise Stone
Broadway 3
Jinks & Ann
Shamr'ks & Tulips
B & S Mathews

ROCHESTER, N.Y.
Temple
2d half (2-5)
Mme Hermann
Mollie Williams Rv
Gerald Griffen
Harry Wolfe Co
(One to fill)

SCHENECTADY
Palace
2d half (2-5)
Morin Sis
Leland & St Clair
(Three to fill)

SPRINGFIELD, O.
Palace
2d half (2-5)
Block & Sully
Mason & Dixon
Michel
Lyle & Flo Lapine
Josephine Joseph

STEUBENV'LE, O.
Capitol
2d half (2-5)
Dell Sis & T'pkins
Demay Moore
Faye & Thomas
Hall & Symonds
Micareme

SYRACUSE, N. Y.
Keith's
2d half (2-5)
Wilbur & Adams
Ponce Sis
J Norworth Co
Sylvester & Vance
Billy Hallen
Ibach's Ens

TOLEDO, O.
Keith's
2d half (2-5)
Rubio Sis
Jerome & Ryan
Krafts & LaMonte
Edna White Ens
Seed & Austin
(One to fill)
1st half (6-8)
Gallarini Sis
Calts Bros
Nancy Decker
Scrambled Legs
Stubblefields
La Bille & Pola
2d half (9-12)
Frank Stafford
Frank Greate
Cole & Snyder
Jack Russell Co
(Two to fill)

TORONTO, CAN.
Hippodrome (30)
Schuberts
Ruby Norton
Sandy & Douglas
Jed Dooley
Red Follies
(6)
Passing Rev
(Others to fill)

TRENTON, N. J.
Capitol
2d half (2-5)
Fitch's Minstrels
(Others to fill)

TROY, N. Y.
Proctor's
2d half (2-5)
Billy Arlington
Jones & Rae
Chew Hing Tr
(Two to fill)

UNION CITY, N. J.
Capitol
2d half (2-5)
Alice Zapelli
Jane & K Lee
Harvey & Conlin
(Two to fill)

UTICA, N. Y.
Gaiety
2d half (2-5)
Banjoland
Ed & Lee Traver
John & Baldwin Sis
Holton & Whiting
(One to fill)

WARREN, O.
Robbins
2d half (2-5)
Kessler & Morgan
Billy Champ
Casting Stars
John I Fisher
Silks & Satins

WASH'GTON, D. C.
Keith's (29)
In the Gym
Ken Murray
Allen White Orch
Harry Carroll Co
Mason & Keeler
Harry Carroll Rv
(Two to fill)
(5)
Joe Frisco
Ada Reeves
Rosita & Ramon Co
Arthur Devoy Co
Milliard & Milan
Duponts
Bert Sheppard Co
Jack Hadley 3

WASH'GTON, PA.
Keith's
2d half (2-5)
Al H Wilson
Alice Donahue
(Three to fill)

WATERBURY, CT.
Palace
2d half (2-5)
Elizabeth Brice
Riddle & Cook
Paquita & Chekita
Maxine & Bobby
(One to fill)

WATERT'WN, N.Y.
Avon
2d half (2-5)
Danny Dugan
Lydell & Gibson
(Three to fill)

WHEELING, W. V.
Victoria
2d half (2-5)
Daniels & Eams
Goetz & Duffy
Kramer & Pauline
Pietrie Quint
(One to fill)

WHITE PLAINS
Keith's
2d half (2-5)
Memories of Opera
Reynolds & Clark
Harr'gton & Green
(Three to fill)

WILM'GTON, DEL.
Garrick
2d half (2-5)
Hunter & Percival
McKee & Sandy
Chas & Collins
(Two to fill)

WOONS'CKET, R.I.
Bijou
2d half (2-5)
Dorothy Lund
3 Ryans
Bessie Rempel
Gardner & Dunham
Frank Silk

WORC'ST'R, MASS.
Palace
2d half (2-5)
4 Pepper Shakers
Hite Reflow
Bevan & Flint
Billy Regay
Haven McQuarrie

YONKERS, N. Y.
Proctor's
2d half (2-5)
Edwards Rev
(Others to fill)

YORK, PA.
York O. H.
2d half (2-5)
Flo Meyers Girls
Pressler & Klaiss
Stateroom No. 19
Bardo & Cun'gham
(One to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (2-5)
Louis & Cherrie
Harton & Ravin
Nick Hefford
Vanessi Co
Homer Dickinson
Yacopi Tr
1st half (6-8)
Felovis
L La Mont Co
Sid Moorehouse
Rich & Cheree
Layman McG & C
(One to fill)
2d half (9-12)
4 of Us
Ann Codee's Co
Mme Herman Co
(Three to fill)

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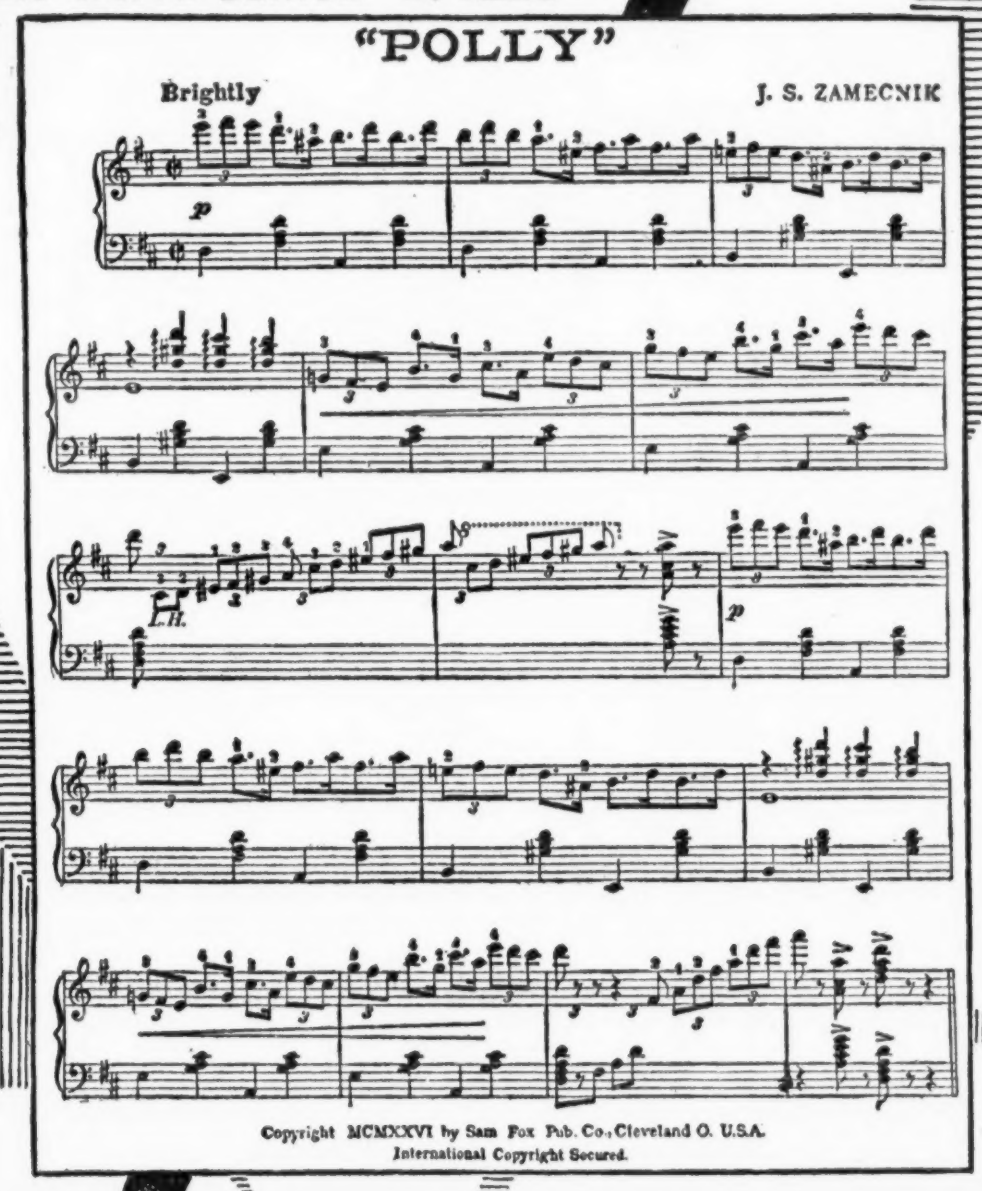

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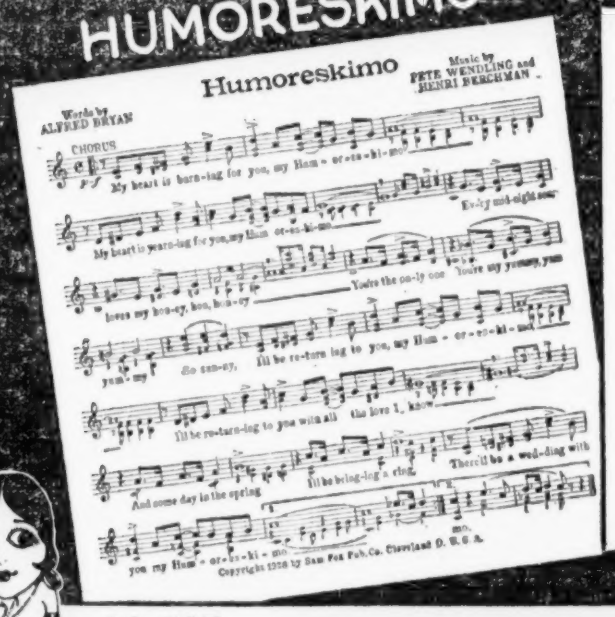

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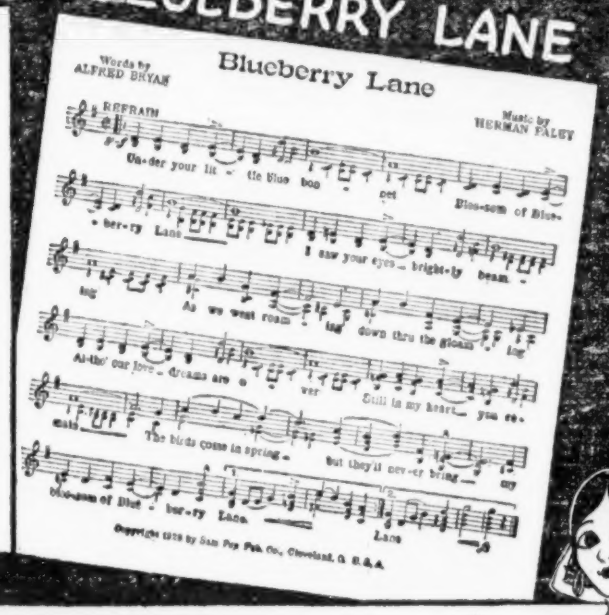

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